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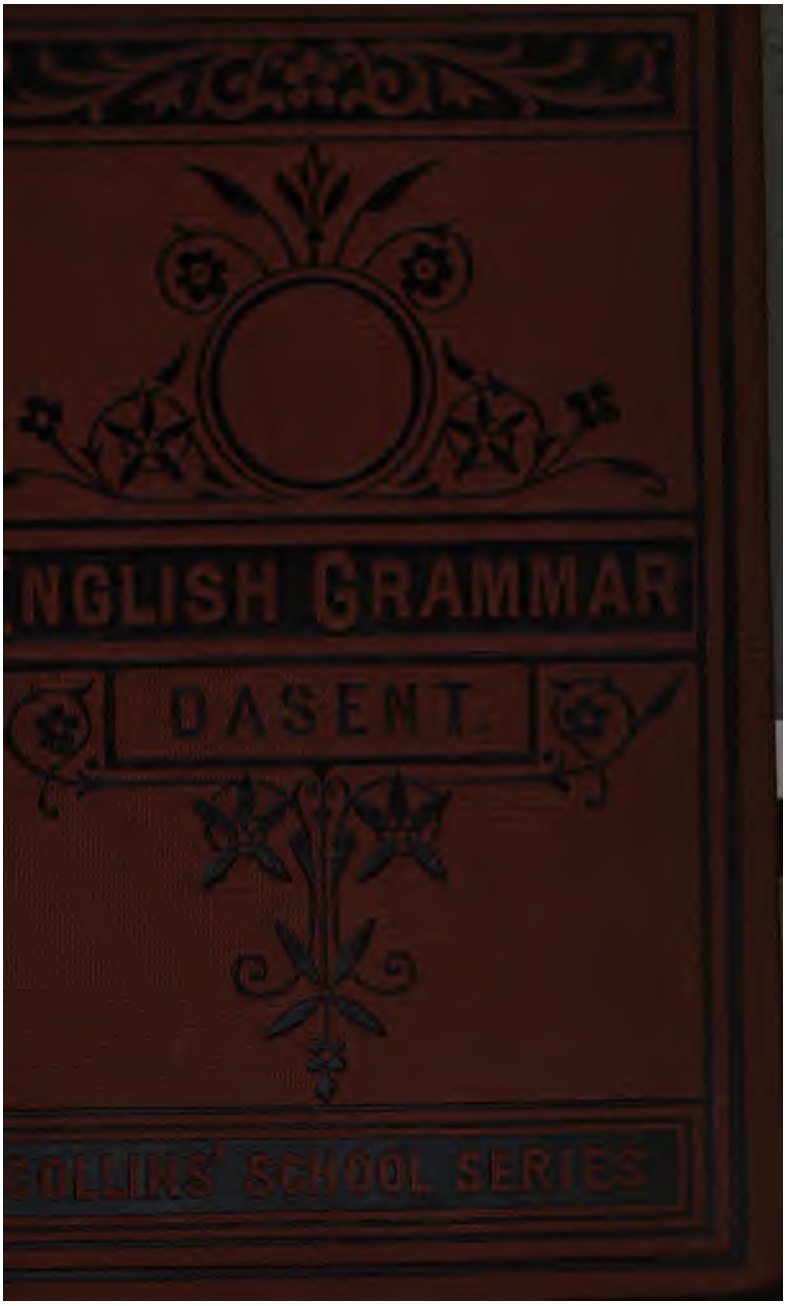
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A

GRAMMAR

OF THE

ENGLISH LANGUAGE

FOR MIDDLE AND HIGHER CLASS SCHOOLS.

BY THE

REV. CHARLES UNDERWOOD DASENT, M.A.

OF TRINITY COLLEGE, CAMBRIDGE,

PRINCIPAL OF HIGH CROSS COLLEGE, TOTTENHAM.

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PREFACE.

THIS little book makes no pretension to originality either in its manner or its matter, but is rather meant to supply the student with a Manual of English Grammar that shall put him fairly abreast of the results of modern research. It is impossible to write an English Grammar without putting oneself under many obligations to such writers as Dr. Abbott, Dr. Morris, Professor Adams, Professor Mason, Dr. Latham, and to the works of Mätzner, Fiedler, Sachs, and others, and I gratefully acknowledge my debts; but in all cases I have exercised my own judgment, and, in the selection of examples and illustrations, have striven to draw from my own reading new and unhackneyed passages from the great masters of the language.

It is hoped that this book will enable the advanced student to deal with the English Language as a whole, and help him to trace its growth and changeful formation, from the speech of our Saxon, Jutish, and Danish forefathers, to the cultured prose and verse of the Poets, Philosophers, and Historians of modern times. With this object in view, I have made copious extracts from the earliest writers as well as from the successive works of later periods of English.

In the Analysis and Parsing of Sentences my aim has

been to reduce the operations of thought to the simplest rules, and not to overburden the student with intricate and complicated formulas of Analysis.

Exercises on the general scope of the Grammar are given in an Appendix, and will, it is hoped, not only furnish tests of proficiency for scholars, but suggest to teachers other questions bearing more minutely on the subject matter of each chapter.

I am quite aware that this book falls very far short of its idea, but if it enables its readers to take a more adequate measure than is usually taken of the historical dignity and literary wealth of the English tongue, it will not have altogether missed its aim.

C. U. D.

15th September, 1876.

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INTRODUCTION.

I.—THE NATIONS OF EUROPE.

It seems natural to every nation to regard as barbarous and uncivilized every other nation that speaks a different language, and even in the same nation different dialects of the same language are as contemptuous of each other. The more a nation stands by itself, shut in by its own boundaries, without intercourse with its neighbours, the more convinced it is that wisdom dwells with it alone, and that the speech of others is a strange gibberish, as the cries of birds or the chatter of apes.

This is not surprising; for just as the eye of the scientific naturalist alone can detect and distinguish the common features which prove that the horse, the ass, the rhinoceros, and the elephant are members of one family, so the scientific linguist alone has been enabled to detect and trace the facts which prove that languages, seemingly the most dissimilar, are in truth sprung from one common stock.

The nations which swarm from one end of Europe to the other speak languages that to eye and ear seem very different; the stranger in Russia, in Germany, in England feels himself among an alien people, he understands not their speech, he is ill at ease amid their strange manners and customs. And yet all the while there is a common kindred of word and race that no length of time can destroy, no modern difference of speech disprove. The Gael, the German, the Roman, the Greek, in their long and varied intercourse of arms and arts, of conquest and defeat, little suspected that they were of common origin; nor did the thousands that, but half a century ago, met in desperate

fight at Leipsic in the Battle of Nations, know that they were brethren, all members of the great Aryan family. Let us see how this becomes evident.

The great families of Europe at the present time are the German and Slavonic; but if we go back to the earlier years of the Christian era we find that the nations of Europe were Keltic, Germanic, Slavonic, Latin, and Greek; and although Kelts, Latins, and Greeks have ceased to be dominant races yet they are still powerfully represented, and the influence of their languages on modern tongues cannot be for a moment overlooked.

The traditions of these great families, the Kelt, the German, the Slavonic, the Latin, the Greek, all point backwards to a time when they came from the east, and their progress during historic times has always been towards the west, and still continues in that direction.

Led by these traditions philologers have sought for the sources of European languages in the east, and vain attempts were made to derive all from the ancient Hebrew; and not only of European tongues, but of all languages was Hebrew thought to be the mother.

Two hundred years ago the primeval language was still sought in the Hebrew; but a little more than a century since the study of Hindoo literature brought to light Sanskrit, the ancient language of the Hindoos, a sacred language long since dead, in which are preserved the religious works of the Brahmins. The more closely this language has been studied the more clearly does there come out the fact that in it are to be found words expressing ideas common to all languages, and presenting root-forms or kindred words of the Greek, Latin, Keltic, German, and Slavonic tongues; and more than this, not only can earlier forms of ancient and modern European words be detected in Sanskrit, but from Sanskrit also evidently springs the great body of modern Hindoo speech.

It is not to be supposed that Sanskrit is the original language from which all European and Indian languages sprung. Far from it. Sanskrit, itself an ancient tongue, bears internal evidence that it has sprung from one still older and though much of European speech can be traced to

Sanskrit, many words cannot be tracked down to it, and would seem to draw their origin from an older language, of which Sanskrit is a daughter.

In the East, then, is to be sought the cradle of the European race, but not on the plains of Mesopotamia, or in the valley of the Jordan. Far away where the snow mountains of the Hindoo-Koosh shelter the plateau of Iran, perhaps in the fertile province of Bactria, must we look to find that ancient home from which Hindoo, Kelt, German, Slav, Roman, and Greek have all sprung. Thence they went forth at various times on various routes, going out from their old home when the time of their maturity came; going out as brothers of the same house go out, to seek their fortunes, and make new homes in other lands.

The ancient name of this primeval race seems to have been Arya, a word that probably contains the root of *arare*, to plough, and of the English word *to ear*. This name the earlier emigrants carried with them, and it is to be recognized in the names of Persian cities and Persian kings, and has even been traced to the green shores of Erin. The Aryans, then, an agricultural people who had begun to cultivate the land, and to make for themselves settled homes, sent out from time to time their colonies westward through Persia, along the Caspian Sea, across and round the Euxine to the plains of Russia, along the shores of the Mediterranean, and even westward to the Atlantic and the German Ocean; through long ages did the mighty stream flow, till Europe was filled with their myriads; and then in modern times the western shores of the Atlantic and the western sea coast of America have given homes to the still advancing multitudes.

II.—LANGUAGES OF EUROPE.

But it will be asked: How are we to account for the great dissimilarities that make the languages of Europe unknown tongues to each other? A comparison of classical Latin with the Latin of the early Romans, or of a book of Milton with a poem of Chaucer or of Langland, will at once suggest the answer. There is nothing so changeful as language; from

year to year, from century to century, silent irresistible forces are at work to change the pronunciation and the forms of words; the grandson speaks with an accent and a tone that would have shocked the grandfather; and words, as they pass from mouth to mouth, from class to class, are clipt and amalgamated till their old form is lost, and perhaps only a consonant or two remains to mark the loss of syllables that were one enunciated *ore rotundo*. So that even if all the natives of Europe had spoken the very same language, the mere ordinary changes that come about in several centuries, combined with the isolation, through many generations, of the nations from each other, would be quite enough to separate and disguise their speech. But the nations of Europe did not arrive at the same time, nor did they bring with them the same language. Already, before the earliest family emigrated, changes had been at work, and each successive colony that went forth carried with it a language more and more altered by ordinary natural changes from the primeval speech. We are not then to suppose, nor to try to prove in European languages, that any one language is chiefly derived from another—for example, Latin from Greek, German from Sanskrit, English from Gothic; but we must regard the languages as sister tongues, daughters of some far remote original speech, which, rude and simple no doubt, served well the purposes of men rude and simple in manners, but men who had begun to develop the arts of life, and had found homes, and formed ideas of law and religion. In their wanderings from their ancestral home the various families came into contact with new scenes and different races of men. They lived in a new world, and had to enlarge their vocabulary and their means of expressing thought. Here we have new causes of change; and often new words become current to express or symbolize new ideas. And thus we find in families of nations speaking kindred languages, very different words for even the most common and universal facts and associations of daily life.

But in spite of all such differences there are to be traced through all European languages and the kindred languages of India, certain root-ideas and common words which prove

the common origin of all, and point backward to a remote original tongue.

But the two great discoveries which have continued to prove the kinship of European and Indian languages are—

1st, The discovery and study of Sanskrit.

2nd, The discovery and application of Grimms' Law of mute changes.

In Sanskrit we come upon many, very many, root-forms of modern words; and by Grimms' Law we are enabled to follow the changes through which these common words have passed, and enabled, too, to mark down the variations of modern languages among each other.

The Aryan or Indo-European family of languages is one then that comprises many nations, both of Asia and Europe and America. Its principal tongues may be classed as Sanskrit, Latin, Greek, all dead; Keltic, almost dead; Persian, Slavonian, Teutonic, living and growing. Of the Teutonic tongue there are three great branches, the Scandinavian, the High German, and Low German. English is a Low German tongue, and claims as its sisters Frisian, Dutch, and Flemish, these being the languages spoken by races living in the northern and western Lowlands of Germany.

III.—THE ENGLISH LANGUAGE.

The English language then is a Low German dialect; it is not the first of the Aryan tongues that was spoken, nor are Englishmen the first of the Aryan people that were established in these Islands. Tribes of the Keltic race, of the same stock as the Gauls of the mainland, were older inhabitants, and were driven out or destroyed by the ancestors of the modern English; Scotland, Wales, and Cornwall are still the homes of the remnants of the Keltic race, and the language still lives in those countries. But in the fifth century English tribes planted themselves firmly in Great Britain, and finally conquered the land, bringing with them new speech, new laws, new manners, and a new name. Since that time English has been the speech of the people of England, and of great part of Scotland, the southern districts

of which were overrun and conquered by the English race. Ireland, the modern stronghold of the Kelt, has in like manner yielded to the power and to the language of the English. For more than a thousand years the English language can be traced in all its change and growth from the days of ancient Anglian and Saxon (or Anglo-Saxon) lays to the verse of Milton and Tennyson, and the prose of Addison and Macaulay. During this long period of time the English language has passed through, or rather developed, great changes. The first records of English show us a language full of inflections, with a regular system of declensions and conjugations, a language, in short, like Greek or Latin, highly inflected and synthetical; but the inevitable change took place, somewhat accelerated by the Norman conquest, and English became an uninflexional or analytical language—that is to say, that whereas originally the grammar of the language gave us a complete system of case and person-endings, built together with the greatest ease, modern English grammar has, as it were, pulled to pieces this system of inflection, and presents us instead with prepositions and auxiliary verbs. This change has taken place in other Teutonic tongues; but the temporary abeyance of the English language as the language of cultivated and literary men, after the Norman conquest, made English for a time a spoken rather than a written language, and quickened the loosening of the old strict grammatical forms.

But neither Norman-French nor any other alien tongue has in any way affected the grammar of the language. A rich vocabulary of foreign words has been adopted and naturalized. Every nation that has come to fight, or to trade, or to teach, has paid toll to the English vocabulary; but all new words have had to conform themselves to English rules. Many attempts have been made to encumber the language with pedantic words, that smell of the student's lamp, and even to Latinize the style of English books; but all have failed. There has always come a natural reaction and revulsion to simpler words, and a simpler style of composition.

Modern English, as now spoken and written by the most highly educated Englishmen, has sprung from the East

Midland District, which embraced the counties of Essex, Norfolk, Suffolk, and Lincolnshire. The East Midland dialect was spoken by Gower and Chaucer, and has asserted its superiority over all other dialects, which are now but the speech of provincials.

English may be classed in four periods: 1st, Old English; 2nd, Early English; 3rd; Middle English; 4th, Modern English. Of these Old English may be said to end about A.D. 1100, and Modern English to begin after A.D. 1500.

IV.—OF OTHER NATIONS.

Besides the Indo-European or Aryan family there are two other great families of language—viz., the Semitic and the Turanian.

Of these the Semitic is a highly cultivated tongue, including the ancient Hebrew and Chaldee languages, the modern Arabic and the Ethiopic.

The Turanian is less refined, simpler, and more archaic. It is the language of Chinese and Malays, and the islanders of the Pacific, as well as of the wild tribes of Africa and America; Hungarian and Finnish represent it in Europe, Tamil and Telugu in India. Turanian may be called a primitive language, for its speakers seem not to have got beyond that early state of thought in which the relations of two or more things can only be expressed by placing the words that symbolize them side by side; thus each syllable is a separate word, and has a separate meaning.

Turanian thus presents a great contrast to Aryan speech, for in the latter the amalgamation of the root of a word and the adjuncts that define and connect it with other words has been so complete that it is often difficult accurately to distinguish the component parts of a word: for instance, the English word "*lord*" suggests only the meaning of *prince* or *leader*, but it is properly *hlaf-ord* (bread-giver); but in Turanian each syllable is a separate root, and the ideas lie side by side, like oil and water, but do not blend.

V.—OF ROOTS.

By the roots of languages are meant those simple syllables that cannot be reduced to simpler forms, but resist all analysis. They seem to be the original tokens that in the primitive tongue stood for things. These roots, comparatively few in number, can, however, by modification and amalgamation express an almost innumerable number of ideas, and relations of ideas to each other. These primitive roots are of two kinds, either *predicative* or *demonstrative;* and by the latter class are formed the inflections both of nouns and verbs. These demonstrative roots are often represented merely by letters in modern languages, but there is every reason to suppose that even the most advanced and cultivated languages passed through the primitive or Turanian stage, and then after that fused their combined roots into one word.

Beginning with the monosyllabic stage, language has developed itself till it has become in the mouths of the Aryan races a perfect means of representing ideas and their relations to each other, and the most subtle combinations in which thought can find expression.

Roots may probably all be reduced to two classes, predicative and demonstrative, the one including all ideas of doing or being, the other all those accidents of time and place which limit and modify doing and being. The combination of these two classes of roots, in numberless variety, is sufficient for the expression of the simplest and most complex thoughts. The Aryan languages, through the migrations and varied experience of many centuries, have combined and simplified, polished and repolished their words, till almost every word stands as the concrete symbol of many thoughts that mutually modify each other. This is also the case in a less perfect degree in the Semitic languages. Probably the Turanian languages, to which some philologers deny all claim to a common unity, will in the long revolution of future ages simplify and consolidate ideas which at present can only be presented separately. Distinct and separate, these thoughts stand side by side as the pales of a park fence; but the Aryan words are like a living quickset hedge.

Languages which have this power of combining thoughts into words are called inflectional, or synthetic. Languages which have it not are called uninflectional, or analytical. In the history of a language, and perhaps of all languages, it comes to pass that, after the structure of a language has been built together synthetically, and its inflectional system is complete, a change sets in, and the language loses its inflectional character, and becomes in many ways analytical; that is to say, it ceases to express the modifications of mood, tense, and case by suffixes, and uses instead separate words, thus, as it were, taking a step backwards. This is specially true of the English language, as has been said above, and the cause and manner of the change may be traced in the history of the language. English has thus become so far less inflectional, but it still retains in its word-formation the synthetical characteristics of its sister tongues. We have, then, in English a language synthetical in the structure of its words that express an almost infinite variety of thoughts, but analytical in the practical every-day combination of those thoughts. It is to be remarked that this change seems to have taken place once for all in the English, and is not a process still being carried on. In the study of every language vigilant watch must be kept to detect the roots of its words, and to penetrate the disguises which often hide them.

The origin of the roots themselves is hidden from us, and there is nothing at present to show why such and such letters should represent such or such an idea.

ENGLISH GRAMMAR.

PART I.—THE ACCIDENCE.

CHAPTER I.

THE ALPHABET.

1. The letters of the English Alphabet can be traced back to a Phœnician origin, so that we have in English a Teutonic or Indo-European language written in Semitic characters. This is due to the influence of Latin civilization on the English tribes at the time when they began to write their language. The forefathers of the English once, while they still dwelt on the shores of the Baltic and the German Ocean, were innocent of literature, and when they had occasion to write their language used rude and clumsy characters (Runes), which, though retained till comparatively late times on gravestones, were thrown aside for the Roman letters. In the same way the languages of savage Africa are being written in English—that is, in Latin—letters, and will be transmitted to posterity in an alphabet of Semitic origin. There is little doubt that these Semitic forms came from Phœnicians to Greeks, and from them to the other nations of Europe.

2. There are *twenty-six* letters in the English Alphabet, but these represent *forty-three* sounds; but of these twenty-six, *three*, **c**, **q**, and **x**, are superfluous, so that, in fact, *twenty-three* letters have to represent *forty-three* sounds; and not only this, but the five vowels, **a**, **e**, **i**, **o**, **u**, stand for nineteen distinct vowel sounds.

3. The burden is thrown thus heavily on the English letters by the variety and multiplicity of words which are pressed into the service of the language; to this cause, too, may be traced another, and opposite peculiarity—viz., the use of more than one letter or combination of letters to represent one sound; thus, in the words *coal, cold, coulter, cole, own, yeomanry, shoulder, sew*, we have the same vowel sound, but a different character in each word. The same perplexity obtains in consonant sounds, as in *character, cat, Kate*, so that of English the witty remark seems true, that "the vowels are of no account, and the consonants of little."

4. The letters of the English alphabet are those that follow:—

A	a	as pronounced in		hat.
		,,	,,	spare.
		,,	,,	lame.
		,,	,,	father.
		,,	,,	tall.
		,,	,,	swallow.
B	b	,,	,,	bee.
C	c	,,	,,	cat.
		,,	,,	city.
D	d	,,	,,	Dee.
E	e	,,	,,	let.
		,,	,,	fern.
		,,	,,	mete.
F	f	,,	,,	feet.
G	g	,,	,,	get.
		,,	,,	giant.
*H	h	,,	,,	hard.
I	i	,,	,,	lit.
		,,	,,	light.
J	j	,,	,,	just.
K	k	,,	,,	Kate.
L	l	,,	,,	lamb.
M	m	,,	,,	mamma.

* Not a letter, but a breathing.

N	n	as pronounced in		noun.
O	o	,,	,,	stop.
		,,	,,	grove.
		,,	,,	move.
		,,	,,	shove.
P	p	,,	,,	pipe.
*Q	q	,,	,,	quip.
R	r	,,	,,	run.
S	s	,,	,,	sand.
T	t	,,	,,	tight.
U	u	,,	,,	but.
		,,	,,	bull.
		,,	,,	use.
V	v	,,	,,	vixen.
W	w	,,	,,	want.
X	x	,,	,,	Xerxes.
Y	y	,,	,,	yet.
		,,	,,	body.
Z	z	,,	,,	zenith.
		,,	,,	graze.

Th	th	as pronounced in		thine.
		,,	,,	thin.
Ph	ph	,,	,,	philtre.

5. The following combinations of letters are in use :—

Ai	ai	pronounced as in		aisle.
		,,	,,	daily.
Au	au	,,	,,	awkward.
		,,	,,	maugre.
Aw	aw	,,	,,	maw.
Ay	ay	,,	,,	hay.
Ee	ee	,,	,,	sweet.
Ei	ei	,,	,,	height.
		,,	,,	freight.
Eu	eu	,,	,,	euphony.
Ew	ew	,,	,,	yew.

* Never separate from *u*.

Ea	ea	pronounced as in		each.
Eo	eo	,,	,,	yeoman.
Ie	ie	,,	,,	tie.
		,,	,,	chief.
		,,	,,	friend.
Oa	oa	,,	,,	boat.
		,,	,,	roar.
Oi	oi	,,	,,	boil.
Oy	oy	,,	,,	joy.
Ou	ou	,,	,,	ounce.
Ng		the only nasal		strong.

6. It is to be noted that in old English the two sounds of *th* were represented by the letters þ and ð. Thus, had these been retained, *thin* would have been written þin, and *thine*, ðine.

7. The letters of the alphabet are conveniently classed as vowels, consonants, diphthongs. Of these, the vowels and diphthongs are produced by the vibrations of the vocal chords of the windpipe, and are simple and complex sounds, which can be sounded by themselves; the consonants, however, are produced by the various organs of speech, as the teeth, lips, tongue, and throat, but cannot be sounded without a vowel or diphthong either after or before them.

THE VOWELS.

8. The three primitive vowel sounds from which all others proceed, are **a**, **i**, **u** (*pronounced ah, ee, oo*); but the varieties of sounds which may be developed from these elementary vowels are not easily counted, and depend on the natural or habitual configurations of the organs of speech. There are said to be five vowels in English; but the symbol **a** stands for *six* different sounds, the symbol **e** stands for *three*, the symbol **i** has *two* sounds, **o** has *five*, and the symbol **u** stands for *three;* thus five vowels represent nineteen sounds.

9. Not only, too, do we find nineteen sounds represented by five letters, but we have many of these nineteen sounds represented in other ways: as, for instance, the sound of **a** in **fate** appears as **ai** in **paint**, and **ei** in **feint**, and **ay** in **day**;

the sound of **i** in **fit** is represented by **ui** in **build**; while **o** in **note** is seen under the forms of **oa** in **boat**, **oe** in **toe**, **eo** in **yeoman**, **ew** in **sew**, **ow** in **mow**, **ou** in **mould**.

10. These apparent defects in English orthography are to be explained in different ways; but the three great causes which have brought them about are—

1st, The great number of old English dialects from which the vocabulary of modern, literary, and refined English has been formed;

2nd, The great number of foreign words which have been naturalized, or admitted into the language; and

3rd, The inevitable change of pronunciation which takes place in the course of many centuries, and has been constant and often rapid in English.

DIPHTHONGS.

11. Diphthongs are the signs used to express the sound that arises from the combination of two vowels: these are **i** (as in *light*); **ou** (**ow**), as in **flounce**, **town**; **eu** (**ew**), as in **eneu**, **yew**; **oi** (**oy**), **joist**, **oyster**.

Just as there are in English more signs than one by which to represent vowel sounds, so are there superfluous diphthongs which represent those already given: such are the vowels in *beauty*, *hue*, *buoy*, *ewe*, *suit*.

There are many double vowels in English that look like diphthongs; but, as we have seen already, are merely simple sounds, as in *boat*, *faint*, *say*.

CONSONANTS.

12. The consonants may be classed as **mutes**, **sibilants**, and **liquids**.

13. The **mutes** are *nine* in number, and are grouped according to the organ of speech specially used to utter the sound.

These are—

Gutturals, or Throat Sounds.
Dentals, or Teeth Sounds.
Labials, or Lip Sounds.

The Gutturals are	G,	K,	Ch,	H.	
The Dentals „	D,	T,	Th.		
The Labials „	B,	P,	Ph,	F,	V.
The Sibilants „	S,	Z,	SH.		
The Liquids „	L,	M,	N,	R.	

There is only one nasal sound, NG.

14. The nine mutes arrange themselves in triplets as shown above; each letter of which, according to its sound, is called *middle, soft,* or *hard,* or *flat, sharp,* and *aspirated mutes;* thus, **G, D, B,** are *flat;* **K, T, P,** *sharp;* and **Ch (H), Th, Ph, F, V,** are *aspirates.*

15. By a law of change which holds good in a large majority of words, these mutes in words common to the Sanskrit, Greek or Latin, Low German or High German tongues, interchange with one another in regular order.

Thus a *flat mute* in Sanskrit becomes a *sharp mute* in Low German, and an *aspirate* in High German, and *aspirates* are replaced by *flat mutes.* In other words **G, D, B** become **K, T, P,** which in their turn become **Ch, Th, Ph, F.**

Thus *πατήρ,* **pater,** becomes **father; tegere,** to cover, appears as **þac** in Anglo-Saxon (*provincial thack* = *thatch*), and as **deck** (covering of a ship) in English; **caput,** *κεφαλή,* **heafod** in Anglo-Saxon, **heved, head.**

16. These changes do not invariably take place in exactly the same circle, but the law holds good in so many that there can be no doubt that it is a real law of linguistic change.

17. The following table gives some of the striking instances :—

Sanscrit.	Greek.	Latin.	Gothic.	Old English.	Modern English.	High German.
Aham,	ἐγώ,	ego,	ik,	ic,	I,	Ich.
Tvam,	σύ, τύ,	tu,	þu,	þu,	thou,	du.
Tvâm,	σέ,	te,	þuk,	þee,	thee,	dich.
Mâtr,	μητήρ,	mater,	—	môdor,	mother,	mutter.
Bhrâtr,	φρατήρ,	frater,	brôþar,	brôdor,	brother, bratg,	bruder.
Svasr,	—	soror,	svistar,	sveostor,	sister,	schwester.
Duhitâ,	Θυγατήρ,	—	dauhtar,	dohtor,	daughter,	tochter.
—	γόνυ,	genu,	kniu,	(knee),	knee,	knie.
—	—	glubere,	khutan,	cleofan,	cleave,	kleben.
—	κάλαμος,	calamus,	—	healm,	halm,	halm.
—	καρδία,	cor,	hairtê,	heort,	heart,	herz.
—	δάκρυ,	lacryma,	tagr,	tear,	tear,	zähre.
—	—	trahere,	dragan,	dragan,	drag, draw,	tragen.
—	κάνναβις,	cannabis,	—	hänep,	hemp,	hanf.
Saptam,	ἑπτά,	septem,	sibun,	seofon,	seven,	sieben.
Aschtan,	ὀκτώ,	octo,	ahtan,	eahta,	eight,	acht.
Dasan,	δέκα,	decem,	taihun,	tyn,	ten,	zehn.
—	—	hædus,	gaits,	—	kid,	geiss.
Dantas,	—	dens,	tunþu⁻,	—	tooth (= tonth),	zahn.
Hamsa,	χήν,	anser,	—	gôs.	goose.	gans.

18. There are many devices in the English Language for representing the different sounds of the same letter, and guiding the tongue to a right pronunciation of words.

19. Thus, a silent **e** is added at the end of words as **fate, concrete, mite, note,** and the like, to show that the preceding vowel is *long.* In the case of the vowel **e** the same result is attained by *doubling the vowel;* thus, we have, **recede, freed, glebe, steed.** A perfect alphabet would have a separate letter for each separate sound, but to do this in English would obliterate the records of linguistic history which are preserved in the seemingly anomalous spelling now in use.

20. Thus, too, to denote a short vowel it is usual in words of more than one syllable to *double the consonant* which follows it, as **hat, hatter.**

21. But in many words there is no guide to this right pronunciation, which can be acquired only by use, and explained only by a knowledge of their derivation.

Thus, there seems no reason for a difference of pronunciation between could and mould until we know that could = Old English cuthe, coude, whereas mould = Old English mold.

ACCENT.

22. The different sources from which the English Language derives its words have always effected their accentuation. The accent, or stress, should properly be laid on the root syllable, as in *náture, matúre, sérpent, repént,* and the characteristic tendency of the language is to throw the accent back as far as possible, as in the word **impenetrable,** but it seldom falls farther back than the last syllable but two,* yet in many words of *French* (or *Norman*) origin, as **cravat, cartoon, chagrin,** the foreign accent still obtains, as is the case also in words of late adoption from Latin, Greek, or other languages, as **misanthrope.** Genuine English words, however, always have the accent on the root.

23. There has always from Chaucer's time been a struggle

* Thus we say *bálcony,* whereas our fathers said *balcóny.*

between the two systems of accentuation, and we still on the one hand say *démonstrate*, and on the other *remónstrate*.

24. Accent also marks the different parts of speech where the words are the same: as

NOUN.	VERB.
Cónsort.	consórt.
Extract.	extráct.
Cónduct.	condúct.
Súrvey.	survéy.
Cóncert.	concért.
Tórment.	tormént.
Áttribute.	attríbute.
Cónvict.	convíct.
Éssay.	essáy.
Pérfume.	perfúme.
Incense.	incénse.
Prótest.	protést.

NOUN.	ADJECTIVE.
Invalíd.	inválid.
Instruct.	instrúct.
Mínute.	minúte.
Expert.	expért.

ADJECTIVE.	VERB.
Absent.	absént.
Fréquent.	frequént.
Súbject.	subjéct.
Présent.	presént.
Rétail.	retaíl.

CHAPTER II.

ETYMOLOGY.

25. All words belong to one or other of the following eight classes:—

NOUNS or NAMES.
ADJECTIVES.
PRONOUNS.
VERBS.
ADVERBS.
PREPOSITIONS.
CONJUNCTIONS.
INTERJECTIONS.

These are the eight Parts of Speech.

NOUNS.

26. A **NOUN** is the name given to any person, place, or thing of which we think: as **Cæsar, London, horse, virtue day.**

Nouns are—

Proper, General, or **Abstract. Proper** are the names peculiar to **individuals, men, women,** or **places**: as **John Mary, London.**

General, the names common to classes of things: as **horse star, light, heat.**

Abstract, the names of *things of the mind, ideas;* such as **length, brightness, happiness, virtue, fame.**

27. Proper nouns, then, are names which are used to distinguish persons and places from each other, as, for instance, the children in a family are distinguished from each other by their peculiar names. So, too, the towns of England are known each by its own particular name.

28. General nouns, on the contrary, do not distinguish individual animals or things from each other, but they are names general or common to species or classes of things.

Man is a general name given to the species of animal called man of which individual men, known each by his own name, are members Such also are **horse, pig, chair, sofa, flower.**

29. There is, however, a great number of words which are neither the names of individual persons or places, nor names common to many individuals of any great class, but are rather *names given to the results of certain processes of the mind.* Thus, when we speak of the whiteness of snow or of light, we give a name to an idea which is the result of separating, in the mind, between the crystals which are called snow, and the accidents of their look, and abstracting that which makes snow white from the snow itself, we call the resulting idea whiteness. So, too, with the noun time. Time is our name for the abstract idea of the succession of birth and death and change which is always taking place round us.

30. The persons, then, and places of the earth have each its proper name.

The animals and things of the earth which we can find, or which find us by any or all of our bodily senses, have for their several kinds and classes their general or common names.

And those ideas (things of the mind) which no bodily sense can apprehend, but which are still the subjects of thought, about which we can think and speak, which are real for the mind, though not for the touch, taste, or sight, have each also its abstract name.

31. NOUNS have **number, gender,** and **case.**

32. There are *two* numbers, the **singular,** used when we speak of one thing; the **plural,** used in speaking of more than one. Thus, we say, *a man's hand has one thumb and four fingers.*

33. There are *three genders*, and a peculiarity of modern English is that, in it, **gender is equivalent to sex.** So that of things that have life, the *names of males* are *masculine*, those of *females* are *feminine*, but all other things are *neuter.*

34. There is no grammatical gender in English, but there are means of expressing sexual or physical gender.

First. By using different words for the male and female.

Second. By different endings

Third. By the use of compound words.

35. *First:—*

Father.	mother.	Horse.	mare.
Brother.	sister.	Cock.	hen.
Uncle.	aunt.	Gander.	goose.
Son.	daughter.	Man.	woman.
King.	queen.	Boy.	girl.
Nephew.	niece.	Lad.	lass.
Husband.	wife.	Buck.	doe.
Bull.	cow.		

36. *Second*:—

Master.	mistress.	Count.	countess.
Actor.	actress.	Duke.	duchess.
Waiter.	waitress.	Songster.*	songstress.
God.	goddess.	Sorcerer.	sorceress.
Fox.	vixen.	Abbot.	abbess.
Hero.	heroine.	Testator.	testatrix.

37. *Third*:—

Man-servant.	maid-servant.	Jack-ass.	jenny-ass.
He-goat.	she-goat,	Man-child.	woman-child.
Tom-cat.	tabby-cat.		

38. Traces of grammatical gender can still be discerned, especially in the talk of the uneducated, and in the language of poetry, and in impassioned speech. To the sailor his ship is still of the feminine gender, and with the poet he will say of it that "*she walks the water like a thing of life*"; the engine-driver, too, tenderly speaks of his engine as if *she* were wife or sister; while to the poet watching the day dawn on Westminster Bridge, "*the River glideth at his own sweet will.*"

39. English, like any other tongue, had gender distinct from sex. Thus, we find—

Éage,	an eye,	neuter.
Steorra,	a star,	masculine.
Tunge,	a tongue,	feminine.
Tima,	time,	feminine.
Dæg,	day,	masculine.
Spræc,	speech,	feminine.

40. English nouns have only **two cases**, the **Subjective** and **Genitive**; but it is to be noted that the **subjective** case is used also as an **Objective**; thus we may say, "The master sees the boy," or "The boy sees the master." English nouns had distinctive cases in the old language, but the whole tendency of change has been to get rid of inflexions,

* Note that in Old English *ster* was a feminine suffix, as still in *spinster*, but when *ster* was used of males, *ess* was added for females; thus, *seamstress* = *seamsteress*.

so that the relations between various things which, in other languages, are expressed by different cases, are in English expressed by the use of prepositions.

41. The contrast between the present language and the ancient will be best exhibited by the following examples :—

Singular.

Sub.	Word.	Tunge.	Father.
Gen.	Wordes.	Tungan.	Fathers.
Dat.	Worde.	Tungan.	Father.
Obj.	Worde.	Tungan.	Father.

Plural.

Sub.	Word.	Tungan.	Father.
Gen.	Worda.	Tungena.	Father.
Dat.	Wordam.	Tungum.	Father.
Obj.	Word.	Tungan.	Father.

42. The genitive case is formed by adding **s** to the subjective, as *mother, mother's ;* and it must be remembered that the apostrophe (') is only a printer's device, and is no peculiarity of the language. It is convenient, and that is all.

Should the word end in **s**, as **mistress**, then the genitive is formed by adding **es** to the *ear*, but only **'s** to the *eye.*

In some words and expressions the **s** is left out, as in **Lady-Day,*** for **conscience' sake.**

The genitive case may always be represented by the subjective with *of*, as **the boy's ball = the ball of the boy.**

The genitive ending is used in the plural as well as in the singular.

43. There are *two numbers* in English, the **singular** and **plural.**

The most usual method of forming the plural is by adding **s** or **es.** One noun makes its plural in **-en : ox, oxen ;** another terminates in **-ren** : as, **child, child-ren ; brother, breth-ren.**

* Lady-Day (= our Lady's day) is the old feminine genitive, which had no distinctive ending.

In other words there is a change in the vowel sound: as, **foot, feet**; **goose, geese**; **mouse, mice**; and in nouns adopted from the Latin and Greek the rules of the Greek and Latin declensions are followed: as **radius, radii**; **phenomenon, phenomena**; **basis, bases.**

44. Thus we get *five different methods of forming the plural.*

First, By adding **-s**: as, **book, book-s**; **trap, trap-s**; **pea, pea-s.**

But it must be remembered that after a flat mute, a liquid, or a vowel, the **-s** is really **-z**; were it not so **pea-s** would be sounded like **pea-ce, tree-s, tree-ce.** After a sharp mute, **-t, p,** or **r,** the **-s** retains its own sound; thus, we have, **cap, cap-s**; **stock, stock-s.**

45. *Second*, By adding **-es** after words that end in **-s** or its allied sounds **x, ch** (soft), **sh,** and **z**; thus, we have **lass, lass-es**; **witch, witch-es**; **ax, ax-es**; **prince, princ-es.**

Nouns ending in **f** like **calf, half,** make their plural **calv-es, halv-es**; those ending in **fe** like **wife, life,** change the **-f** into **-v,** and in both cases the **-s** has the sound of **z.** *The words that follow this rule are all of Anglo-Saxon origin, and have all a long vowel.* **Muff,** on the contrary, **ruff, stuff,** &c., keep the proper sound of **-s,** as do also **chief, grief, cough.** Exceptions are **fife, strife,** which make **fife-s** and **strife-s.**

46. There are many words that seem to make their plurals end in **-es,** but do, not such as, **lady, body, cargo, echo**; for in **ladie-s, bodie-s,** the **-ie** represents the **-y** and has grown out of it; so, too, the **-e** in **cargoe-s** is merely a means of lengthening the **o** sound before it.

47. *Third*, By adding **-en** or **-ren**: as, **ox, ox-en**; **brother, breth-ren**; **child, child-ren,** contracted from **brether-en, childer-en.**

In these we have a double plural termination, as in the northern dialect we find the plural brether, childer.

48. *Fourth*, By changing the vowel sound: as, **foot, feet**; **mouse, mice**; **man, men**; **woman, women** (= **wimmen**).

49. *Fifth*, By retaining in words adopted bodily from other languages their proper forms: as, **genus, genera**; **alumnus, alumni**; **cherub, cherubim** (also **cherubs**).

50. *Pence* and *dice* are not true plurals, but are rather collective nouns, and singular, as may be seen from the use of *sixpences* as plural of *sixpence*. The proper plural of *penny* is *pennie-s*, of *die*, *die-s*.

Riches and *alms* are not really plural, but singular (in the Acts we have "an alms"); but *sheep*, *deer*, *shot*, *fish*, and others, are both singular and plural.

51. Many words have two plural forms to express shades or differences of meaning. Such are *cloth*, *brother*, *genius*:—

Cloth makes plural *cloths* and *clothes*.
Brother makes plural *brothers*, of same family;
brethren, of same community.
Genius makes plural *geniuses*, men of talents;
genii, guardian deities.

CHAPTER III.

THE PRONOUN.

52. Pronouns are those words that are used to represent nouns, that we may escape the necessity of repeating them. Some pronouns play the part of adjectives; but they always imply the presence of nouns.

53. The following tables illustrate the history of English pronouns:—

PERSONAL PRONOUNS.

	Saxon.	Old English.	Modern English.
Singular.	N. Ic.	ic, ich, uch.	I.
	A. Me (meh, mec).	me.	me.
	D. Me.	me, mee.	me.
	G. Mín.	min, mine.	mine.
Plural.	N. We.	we.	we.
	A. Us.	ûsic, us.	us.
	D. Us.	ûs.	us.
	G. Ure (user).	user, ure.	ours.

PERSONAL PRONOUNS—(CONTINUED).

	Saxon.	Old English.	Modern English.
Dual.	N. Wit.	wit.	
	A. Unc.	unc, hunke.	none.
	D. Unc.	unc, unk, hunke.	
	G. Uncer.	unker.	
Singular.	N. Þu.	þu, þou.	thou.
	A. Þe, þeh, þec.	þe,	thee.
	D. Þe.	þe,	(thee).
	G. Þín.	þin, þine.	(thine).
Plural.	N. Ge.	ȝe, ȝhe, ye.	ye, you.
	A. Eow.	yeou, ow, ou.	ye, you.
	D. Eow.	ȝou, you,	(ye).
	G. Eower	eower, yure, ȝure.	yours.
Dual.	N. Git.	get, git,	
	A. Inc.	gunk.	none.
	D. Inc.	gunk.	
	G. Incer.	gunker.	
Singular.	N. He, heo, hit.	he, hue, hit. a, heo, hi, it. ha, hey, ho,	he, she it.
	A. Hine, hi, hit.	hun, hine, hire, hit. hi, his, it.	him, her, it.
	D. Him, him, hyre, him.	him, hue, hin.	him, her, it.
	G. His, {hire, hyre,} his.	his, hire, his.	his, hers, its.
Plural.	N. Hi, hig.	hi, hee, heo.	they.
	A. Hi, hig.	hi, hise, his, is.	them.
	D. Him, heom.	heom, huem, hem, hom, ham, þam, þaim.	(them).
	G. Hira, heora.	hire, heere, heore, huere, hor.	(theirs).

DEMONSTRATIVE PRONOUNS.

	Saxon.	Old English.	Modern English.
Singular.	N. Þet, seo, þaet.	þe, {þa, þeo, þo,} {þat. þet.}	that.
	A. Þone, þa, þaet.	{þen, þene, þan, þane,} {þo, þe, þat. þet.}	that.
	Ab. Þy, þaere, þy.		
	D. Þam, þuere, þam.	þan, {þare, þere,} þan.	that.
	G. Þaer, þaes, paere.	þes, {þare, þere,} þes.	that.
Plural.	N. Þá.	þo, þá.	those.
	A. Þá.	þo, þa.	those.
	D. Þám.	þan.	those.
	G. Þára.	þara, þere.	
Singular.	N. Þes, þeos, þis.	þis, {þeos, þues,} þis.	this.
	A. Þisne, þás, þis.	{þisne, þio, þesne, þisse,} þis.	this.
	D. Þisum, þisse, þisum.	{þise, þisen,} þisse, þise.	this.
	G. Þises, þisse, þises.	þises, þisse, þises.	
Plural.	N. Þise, þás.	þeos, þues, þes, þos, þis, þise.	these.
	A. Þas.	þes, þise.	these.
	D. Þisum.	þise, þise.	these.
	G. Þissa.	þise, þissa.	

POSSESSIVE PRONOUNS.

	Saxon.	Old English.	Modern English.
Singular.	N. Min, min. A. Mine, mine. Ab. Mine, minre. D. Minum, minre. G. Mines, minre.	min, min. mine, min. minum, minre. mines, minra.	my, mine.
Plural.	N. Mine. A. Mine. Ab. Minum. D. Minum. G. Minra.	mine. mine. mine. minra.	
Dual, Uncer.			
Singular.	N. Ure, user. A. Ure, {user, userne,} usse. D. Unim, ussum, usse. G. Ures, usses, usse.		our.
Plural.	{N. A.} Ure, usse, user. D. Usum, ussum. G. Ura, ussa.		our. ours.
Singular, ᵹin—like *mine.*			thine. thy.
Dual, Uncer.		inker, ᵹunker.	
Plural, Eower.		eowre, eoure, ᵹure.	your. yours.
Singular, His, hire, hira.		his, hire.	its, his, hers.
Plural, His, hire, hira.		hire, here, heore, theᵹre, hise.	their. theirs.

RELATIVE PRONOUNS.

Saxon.	Old English.	Modern English.
Þaet, se, seo. The, þem. Þe. Þaette. (That, the).	þaet, se, seo. the. þaette. (that, the).	who, that.

INTERROGATIVE PRONOUNS.

Saxon.	Old English.	Modern English.
N. Hwo, hwaet.	hwa, whae, wha, wa, wy.	who, what.
A. {Hwone, Hwiene,} hwaet.	hwam, whom.	whom, what.
Ab. Hwi.		
D. Hwam, (hwaen).	hwam, whom.	whom, what.
G. Hwaes.		whose.
N. Hwaeðer, a.	hwaeðer, a.	whether.
A. Hwaeðerne.	hwaeðerne.	
D. Hwaeðeram.	hwaeðeram.	
G. Hwaeðeres.	hwaeðeres.	
Hwylc.	hwylc.	which, (whilk).

INDEFINITE PRONOUNS.

Saxon.	Old English.	Modern English.
On.	a, an.	a, an.
Sum.	sum.	some.
Man.	man.	one.

INDEFINITE PRONOUNS—(CONTINUED).

Saxon.	Old English.	Modern English.
Aenig.	aenig.	any.
Maenig.	maenig.	many.
Oðer.	oðer.	other.
Swa whylk.	swilc, swich.	such, (solike).
Aelc.	aelc, ilk, ech.	each.
Eall.	all, alle.	all.
Genoh.	genoh.	enough, enow.
Awiht, awhit.	aviht, auht.	aught.
Nanwiht.	naviht,	naught.
Awiðer, aiðer.	aegðer.	either.
Nawiðer, naðer.		neither.
	ever aelc.	every.

54. THE PRONOUNS.

	Singular.	Plural.
Personal,	I, thou.	we, ye, you.
Demonstrative,	he, she, it; this, that; yon, yonder.	they; these, those; yonder.
Relative,	that; who, what, which.	that, who, what, which.
Interrogative,	who, what, which, whether.	who, what, which.
Possessive,	mine, thine, his, hers, its.	our, ours, your, yours, their, theirs.
Distributive,	each, every, either, neither, any, other.	others.
Indefinite,	one, aught, naught, some, any.	some, any.
Reflexive,	self.	selves.

55. PERSONAL PRONOUNS.

	Singular.	*Plural.*
Nom.	I, (me).	We.
Gen.	Mine.	Our.
Dat.	Me.	Us.
Acc.	Me.	Us.

Mine is the true genitive, and not to be confounded with *my* and *mine*, possessive pronouns—"Thy glorious day is o'er, but not *thine* years of shame."—*Byron.* "Thy maker is *thine* husband."—Isaiah.

Me is dative as well as accusative—as "give it me," that is, to me.

56. **We** is used for **I** in—(1) State proclamations and messages, wherein the Sovereign speaks with authority. (2) In sermons and speeches where the speaker does not wish to put forward his own person; (3) In anonymous newspaper articles; (4) To express general popular opinion. *We*, thus used, is at one time the vesture of dignity, at another the cloak of humility. Thus a man escapes self-assertion.

In like manner, perhaps, may be explained the use of **me** for **I** in such phrases as "it's *me*," "that's *me*." The bare, self-asserting **I** gives place to the more dependent **me**.

57. SECOND PERSON.

	Singular.	*Plural.*
Nom. & Voc.	Thou.	You.
Gen.	Thine.	Your.
Dat.	Thee.	You.
Acc.	Thee.	You, ye.

The singular of the pronoun of the second person is never used in common every-day talk, but is found in poetry, in solemn speech, and in the intimate affectionate talk of children and parents among the northern peasantry. For all practical purposes the plural is used and not the singular as too familiar.

58. The pronouns of the first and second person are not

defined or limited by gender. That idea is left out altogether, and is indeed foreign to a true personal pronoun; but when we come to the third person we have to do with all three genders, and we have to make use of the demonstrative pronoun *he, she, it.*

59.

	Singular.	*Plural.*
Nom.	He, she, it.	They.
Gen.	His, her, it.	Their.
Dat.	Him, her, it.	Them.
Acc.	Him, her, it.	Them.

60. The neuter form was originally **hit**, and **his** *was the possessive of the neuter as well as of the masculine.* **Its,** which is now used as the genitive case of the neuter, is found in Lev. xxv, 5, and occasionally in Shakspere, but is a modern word unknown to the original language.

61. DEMONSTRATIVE.

This, That, Yon, Yonder.

This, plural *these*, points to the nearer object.

That, plural *those*, to the more remote.

Yon, yond, yonder, has the same force as *that, those.* In Anglo-Saxon *yond* is used only as an adverb.

62. The, which by some is called the definite article, is really a demonstrative pronoun, from the primitive þe (the), seo, thaet, and is used (1) to emphasize, (2) to localize, (3) to classify, (4) to compare, (5) with adjectives when they stand alone:—

1. *Behold the man.*
2. *The Haven where they would be.*
3. *The English, the French, the birds.*
4. *The more a man has the more he wants.*
5. *The good die young, the beautiful, the brave.*

THE RELATIVE PRONOUNS

63. Relative Pronouns are those which are used instead of their antecedent nouns, not merely to avoid repeating them, but as subjects or objects of dependent sentences. In the

sentence "I saw the man and spoke to him," *him* is simply a word used to save the repetition of *man;* but in the sentences "I saw the man who called on me yesterday," or "I saw the man whom you met yesterday," *who* and *whom* represent the noun man in a new connection, and so are, as far as case goes, independent of man, each with its own particular government.

64. The relative pronouns are **who, which, what, that, whether.**

Of these, **who, what,** and **that,** are simply *relative,* but **which** is *distinctive as well as relative.*

We say,

1. *The man whom (or that) I saw.*

2. *The man which (of all men) I saw.*

3. *She wore the dress which (of all her dresses) was the plainest.*

65. Thus, too, in the Lord's Prayer it is not "our Father **who** art in heaven," for that would merely state the fact that our Father, God, is in heaven; but it is "our Father **which** art in heaven"—our Father, that is, which of all fathers is the one that dwells in heaven.

Which, therefore, may be said to particularize one of a class, **who** and **that** merely refer to the individual man or thing *per se.*

66. Which is sometimes treated as the neuter of **who,** but **what** is the proper neuter, though now used as an interrogative adjective with nouns of various genders: as, *What man is he that lusteth to live?* **What** is in its relative sense generally used as a substantive: as, *This is what I wished; I see what you see.* It is undeclined, as also is **whether** = *which of two.*

67. That, too, is undeclined, and of all genders. *The man that I saw, the woman that loved, the bird that I shot, the gate that I shut.*

68. Who, however, is declined regularly—

Nom.	Who.	
Gen.	Whose.	Plural the same.
Dat.	Whom.	
Acc.	Whom.	

69. The interrogative pronouns are merely the relative in a different connection. They are **who, what, which, whether.**

70. Who is used *substantively*: as,

Who is he that calls the dead?—Byron.
Whose is this image and superscription?

71. What and **which** are used both as substantives and adjectives: as,

What is the existence of man's life,
But open war or slumbered strife?—King.
What sound is this that we hear?
Which is the right road?
Which road shall I take?

72. Whether is rapidly falling out of use, but we read in St. Matthew,

Whether is greater, the gold or the temple?

So in the Acts,

Show whether of these two thou hast chosen.

73. THE INDEFINITE PRONOUNS.

Some, any, one, none, no, aught, naught, other.

74. Some is used either as a substantive (always in the plural), or as an adjective.

75. Any (Anglo-Saxon **ænig**; Old English **any, eny**).

76. One *(compare French on = homme).*

One hears, one sees.
Oh, that one would give me to drink of the water of the well *of Bethlehem.*—1 Chronicles.

One has a genitive case.

None, no, used both as singular and plural.

77. Aught (Anglo-Saxon **â-viht, âht**; Old English **aught**).

Naught (Anglo-Saxon **nâvight, nâht**; Old English **naught**), sometimes spelled **ought** and **nought**.

78. Other (Anglo-Saxon **oder**), used as adjective and substantive, with plural **others**. It is frequently joined with the distributive pronouns **each** and **every**, and used too in contrast with *some*.

THE DISTRIBUTIVE PRONOUNS.

79. Each, every, either, neither, several, sundry.

Each (Anglo-Saxon **aelc**; Old English **ilk, eche**). When many things are spoken of, but with a special reference to their individual action or relation, we use **each**, and that too with plural words.

> *Ful oft a day han thilke Thebanes two*
> *Togeder met, and wrought eche other wo:*
> *Unhorsèd hath eche other of hem twey.—Chaucer.*

80. Every, Anglo-Saxon **aefre, ever**, and **aelc**; Old English **ever aelc**, from **everilk**. While **each** picks out the individual, **every** treats that individual as part of a whole; thus, *each and every man* would mean *every man by himself*, but still one of a whole number.

> *In every thing there lieth measure.—Chaucer.*

81. Either and **neither** (Anglo-Saxon **aegðer**—*i.e.*, **a-ge hvaðer**; Old English **aither**), both singular words.

82. Several, with idea of separation, brings before us many persons or things.

83. Sundry is sometimes regarded as a kind of singular to *several*, and has too the same idea of separation.

84. THE REFLEXIVE PRONOUN, SELF.

Self is the only English reflexive pronoun; its plural is **selves** (Anglo-Saxon **sylf**).

Self is found with **my, thy, your,** &c.: as **myself, thyself, ourselves,** and also as a substantive, as *a man's own self.*

Self is never joined with the subjective case, so that we say, *He went himself.*

POSSESSIVE PRONOUNS.

85. The Possessive Pronouns are **mine, thine, ours, yours, his, its, hers, theirs,** with the shortened forms, *my, thy.* Of these, *mine, thine, ours, yours, his, its, theirs,* are used as substantives, the others as pronominal adjectives: as, *this is our land, that is yours. That is my house, this is theirs.*

86. The Pronouns are the oldest Parts of Speech, and still preserve for us traces of the inflexions of English, and this in spite of great changes from their original forms. Study of the tables given in 53 will show how compounds were simplified, genders misplaced or exchanged, new combinations formed, and the old forgotten or overlooked.

CHAPTER IV.

ADJECTIVES.

87. Every thing, whether it be a thing of the bodily senses or a thing of the mind, has its name by which it is classified or labelled; but different things, though of the same class, are distinguished from each other by some accidents of quality or quantity, and the fact that those accidents belong to the thing in question is noted and registered in the mind by means of adjectives.

88. An adjective then, is a word used to denote the quality or quantity of any thing, and is attracted into the same number, case, and gender as the noun which names the thing in question—*e.g.*, a fine day; a heavy cloud; a tall boy; great liberality.

89. An adjective is not the name of a quality or quantity, and should not therefore be called a noun; but at the same time it suggests the name, and partakes in some measure of the nature of a noun.

90. An adjective cannot be used without a noun, because you cannot have the quality or quantity of a thing apart from the thing itself. It is possible to have the idea or

notion of a quality or quantity in the mind as a real thing; but as soon as you connect the idea with a thing of the senses, with a proper or common noun, then you must use an adjective. Thus, when we associate the idea of *great* with the *Emperor Charles*, we speak of him as the *Great Charles*, or *Charles the Great.*

91. English adjectives are now undeclined; but it was not so in old times.

Thus we find in the *Owl and Nightingale*:—

"Þos word ayaf the nightingale,
And after *þarè longè* tale."

"He song so *hardè* and so sharpe.

In Minot's songs:—

"The Duke of Brabant first of *alle*;

where *alle* is the plural of *all.*

In Chaucer:—

"In Flaundres whilom was a companye
Of *yongè* folkes that haunteden folye."

"Non oþerwise sche ne goþ
Til sche cam to þe *fresshè* flod."

92. Things of the same class differ from each other, not only in quality and quantity, but in degree of quality or quantity. Among many things, good or bad, long or short, there is always to be picked a better or a worse, a longer or a shorter. When we thus compare things together we express the comparison by modifying the adjective by affixing **er** and **est** to it.

Thus we have **long, longer, longest; bright, brighter, brightest; idle, idler, idlest; able, abler, ablest.**

93. Or in some cases, especially in adjectives of more than two syllables, and in those that come from other tongues, we use **more** and **most** with the adjective, as **excellent, more excellent, most excellent; ignorant, more ignorant, most ignorant,**

The three degrees of comparison are called the Positive, Comparative, and Superlative Degrees.

94. In some adjectives the comparison is very irregular;

and it is to be remarked that adjectives of irregular comparison in English are also irregular in other languages. Thus the adjectives which convey the idea of goodness are irregular in all languages.

95.

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Good,*	better,	best (= betest).
Little,	less (lesser),	least.
Many, Much,	more (moe),	most.
Bad,	worse,	worst.
Late,	later (latter),	latest, last.
Nigh,	nigher,	nighest (next).
Fore,	former,	foremost, first.
Old,	older, elder,	oldest, eldest.
Far,	farther,	farthest.
Forth,	further,	furthest.

96. Adjectives are used as nouns when the nouns which they qualify are self-evident, as "*the good die young*," where "*the good*" = *the good men and women.* It is usual, too, to use the adjective with *the* as equivalent to its corresponding abstract noun.

Thus we read of, *Essays on the Sublime and Beautiful.*

97. The suffix **most** in **midmost, uttermost,** corresponds to the Anglo-Saxon suffix, **mest,** *e.g.* :—

Aefter (aeft),	aeftre,	aeftermest.
Uteweard,	útre,	ytemest.
Midd,		midmest.

CHAPTER V.

THE VERB.

98. The action and interaction of things with things, and persons with persons, are expressed by the part of speech called the verb.

Aristotle says that "the end of life is not knowing, but doing; not thought, but action;" the words, therefore, which relate to and express the results of thoughts which

* The true positive has been recognised in Old English *betan*, to make good.

are actions or doings must form a most important class. But just as the noun has to be limited by number, case, and gender, so the verb by person, number, tense, and manner.

99. Verbs, therefore, are inflected by number, person, tense, and mood.

100. Verbs also have two voices, the active and passive.

101. Every action must have an agent and an object.

The butcher kills the ox;

here the butcher is the agent, the ox is the object towards which the action of killing is directed.

102. The agent is also called the **subject.** When, therefore, we think of the action as proceeding from the subject, we use the verb in the **active voice,** as

103. *The butcher kills;* but when we think of the action as it takes effect on the **object,** we use the **passive,** as *the ox is killed by the butcher,* in which expression the object of the active verb becomes the subject of the passive.

104. But the verb also consists of two parts, the **finite** and the **infinite.**

The **finite verb** is limited by **person, number, mood,** and **tense.**

105. The infinite verb expresses the abstract idea of the particular verb in its action, in present, past, or future time.

106. It is usual to speak of the verb as having four moods—the Indicative, Imperative, Subjunctive, and Infinitive; but it is clear that *to love, to have loved, to be about to love,* are no modes or manners of *loving,* but merely times, and it therefore seems better to class the infinitive with the participle and gerund as part of the verb infinite.

THE VERB FINITE.

107. The **verb finite** has **three persons, two numbers, three tenses,** and **three moods.**

108. The verb in English has a regular inflection for its persons in the singular number, as

I hunt,	thou hunt-est,	he hunt-eth;
I loved,	thou loved-st,	he loved;

but not in the plural number. In modern English the inflexion *eth* of the third person is usually changed to *es* or *s*, as *he hunt-s, he stop-s, he miss-es.*

109. The **three tenses** are the **present**, the **past**, and the **future.**

These may be subdivided as follows :—

1. Indefinite :

Past.	I ran.
Present.	I run.
Future.	I shall run.

2. Imperfect continuous :

Past.	I was running.
Present.	I am running.
Future.	I shall be running.

3. Perfect :

Past.	I had run.
Present.	I have run.
Future.	I shall have run.

4. Perfect continuous :

Past.	I had been running.
Present.	I have been running.
Future.	I shall have been running.

5. Intentional :

Past.	I was going to run.
Present.	I am going to run.
Future.	I shall be going to run.

110. The **three moods** are the **Indicative**, used in making a statement or asking a question ; the **Subjunctive** or **Conditional**, which is used to denote **possibility** or **contingency of an action** ; the **Imperative**, which is the mood of **command** or **entreaty.**

111. In modern English, only the present and past tenses indefinite are inflected, the other tenses are formed by the help of auxiliary *verbs.*

112. There are **two conjugations** of verbs in English—the **strong** and the **weak**.

113. In the strong verbs the past tense indefinite is formed by a change of vowel, and the past participle does not end in d or t.

114. In the weak the past tense indefinite is formed by adding d or t to the verbal root, and the past participles end in *d* or *t*.

115. But there are verbs which are inflected partly according to the strong conjugation, partly according to the weak, as,

	Perfect.	Past Participle.
Sell,	sold,	sold.
Tell,	told,	told.
Sow,	sowed,	sown.

116. All **new** verbs are conjugated like verbs of the **weak** conjugation, and therefore many call the weak the regular conjugation, and the strong the irregular. This is an invidious distinction, and has no ground to stand on. It would be better to call the one the modern and the other the old; but in this grammar they will be known as weak and strong verbs. Subjoined is a list of strong verbs :—

117.

Present.	*Past Tense.*		*Participle.*
Fall,	fell,	——	fallen.
Befall,	befell,	——	befallen.
Hold,	held,	——	holden.
Draw,	drew,	——	drawn.
Show,	*shew,	——	shown.
Slay,	slew,	——	slain.
Fly,	flew,	——	flown.
Blow,	blew,	——	blown.
Crow,	crew,	——	crown.
Know,	knew,	——	known.
Grow,	grew,	——	grown.
Throw,	threw,	——	thrown.
Beat,	beat,	——	beaten.
Heave,	*hove,	——	*hoven.
Cleave,	*clove,	——	cloven.
Weave,	wove,	——	woven.

* These forms are more or less obsolete.

Present.	*Past Tense.*		*Participle.*
Freeze,	froze,	——	frozen.
Steal,	stole,	——	stolen.
Speak,	spoke,	*spake,	spoken.
Swear,	swore,	*sware,	sworn.
Bear,	bore,	*bare,	borne.
Bear,	bore,	*bare,	born.
Forbear,	forbore,	——	forborne.
Tear,	tore,	*tare,	torn.
Shear,	*shore,	——	shorn.
Wear,	wore,	*ware,	worn.
Break,	broke,	brake,	broken.
Shake,	shook,	——	shaken.
Take,	took,	——	taken.
Forsake.	forsook,	——	forsaken.
Get,	got,	*gat,	gotten.
Beget,	begot,	*begat,	begotten.
Forget,	forgot,	——	forgotten.
Eat,	ate,	——	eaten.
Seethe,	*sothe,	——	sodden.
Tread,	trod,	——	trodden.
Come,	came,	——	——
Overcome,	overcame,	——	——
Become,	became,	——	——
Bid,	bade,	——	bidden.
Forbid,	forbade,	——	forbidden.
Give,	gave,	——	given.
Forgive,	forgave,	——	forgiven.
Wake,	woke,	——	? waken.
Awake,	awoke,	——	? awaken.
Lade,	*lode,	——	laden.
Grave,	*grove,	——	graven.
Shape,	*shope,	——	shapen.
Strike,	struck,	——	stricken.
Arise,	arose,	——	arisen.
Abide,	abode,	——	abidden.
Smite,	smote,	——	smitten.
Ride,	rode,	——	ridden.
Stride,	strode,	——	stridden.

* These forms are more or less obsolete.

Present.	*Past Tense.*		*Participle.*
Glide,	*glode,	——	glidden.
Slide,	*slode,	——	slidden.
Chide,	*chode,	——	chidden.
Drive,	drove,	——	driven.
Thrive,	throve,	——	thriven.
Strive,	strove,	——	striven.
Write,	wrote,	——	written.
Climb,	clomb,	——	——
Slit,	*slat,	——	*slitten.
Bite,	*bat,	——	bitten.
Swim,	swam,	or swum,	swum.
Begin,	began,	begun,	begun.
Spin,	*span,	spun,	spun.
Win,	*wan,	won,	won.
Sing,	sang,	sung,	sung.
Swing,	*swang,	swung,	swung.
Spring,	*sprang,	sprung,	sprung.
Sting,	*stang,	stung,	stung.
Ring,	*rang,	rung,	rung.
Wring,	*wrang,	wrung,	wrung.
Fling,	*flang,	flung,	flung.
Cling,	*clang,	clung,	clung.
*Hing,	*hang,	hung,	hung.
String,	*strang,	strung,	strung,
Sling,	*slang,	slung,	slung.
Sink,	sank,	sunk,	sunk.
Drink,	drank,	drunk,	drunk.
Shrink,	*shrank,	shrunk,	shrunk.
Stink,	*stank,	stunk,	stunk.
*Swink,	*swank,	swunk,	swunk.
Slink,	*slank,	slunk,	slunk.
Swell,	*swoll,	——	——
Melt,	*molt,	——	——
Help,	*holp,	——	——
Delve,	*dolve,	——	——
Dig,	dug,	——	dug.
Stick,	stuck,	——	stuck.
Run,	ran,	run,	run.

* These forms are more or less obsolete.

Present.	*Past Tense.*		*Participle.*
Burst,	*barst,	burst,	burst.
Bind,	*band,	bound,	bound.
Find,	*fand,	found,	found.
Grind,	*grand,	ground,	ground.
Wind,	*wand,	wound,	wound.
Choose,	chose.	——	chosen.

AUXILIARY VERBS.

118. The auxiliary verbs **to be, can, may, must, shall will, ought, have,** should be noticed.

These are used as auxiliary verbs to help out the conjugation of the regular verbs.

119. To be.

VERB INFINITE.

Present. To be.
Perfect. To have been.

PARTICIPLES.

Present. Being.
Perfect. Been.
Perfect continuous. Having been.

VERB FINITE.

INDICATIVE MOOD.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I was.	am (be).	shall be.
2.	Thou wast.	art (beest).	wilt be.
3.	He was.	is (be).	will be.
Plur. 1.	We were.	are (be).	shall be.
2.	You were.	are (be).	will be.
3.	They were.	are (be).	will be.

* These forms are more or less obsolete.

INDICATIVE MOOD.

	Perfect Past.	*Present.*	*Future.*
Sing. 1.	I had been.	have been.	shall have been.
2.	Thou hadst been.	hast been.	wilt have been.
3.	He had been.	has been.	will have been.
Plur. 1.	We had been.	have been.	will have been.
2.	You had been.	have been.	will have been.
3.	They had been.	have been.	will have been.

IMPERATIVE MOOD.

Sing. Be thou. Plur. Be ye.

SUBJUNCTIVE MOOD.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I were.	be.	should be.
2.	Thou wert.	be.	shouldst be.
3.	He were.	be.	should be.
Plur. 1.	We were.	be.	should be.
2.	You were.	be.	should be.
3.	They were.	be.	should be.

	Perfect Past.	*Present.*	*Future.*
Sing. 1.	I had been.	have been.	should have been.
2.	Thou hadst been.	have been.	shouldst have been.
3.	He had been.	have been.	should have been.
Plur. 1.	We had been.	have been.	should have been.
2.	You had been.	have been.	should have been.
3.	They had been.	have been.	should have been.

120. Can. No verb infinite, no participle.

INDICATIVE MOOD.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I could.	can.	
2.	Thou couldst.	canst.	
3.	He could.	can.	
Plur. 1.	We could.	can.	wanting.
2.	You could.	can.	
3.	They could.	can.	

121. May. No verb infinite, no participle.

INDICATIVE MOOD.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I might.	may.	
2.	Thou mightest.	mayest.	
3.	He might.	may.	
Plur. 1.	We might.	may.	wanting.
2.	You might.	may.	
3.	They might.	may.	

SUBJUNCTIVE MOOD.

Indefinite Past.

Sing. 1.	I might.	Plur. 1.	We might.
2.	Thou mightest.	2.	You might.
3.	He might.	3.	They might.

122. Must is used only in the indicative, and is not conjugated.

123. Shall.

	Indefinite Past.	*Present.*
Sing. 1.	I should.*	shall.
2.	Thou shouldst.	shalt.
3.	He should.	shall.

* In *should* and *would* the *l* is part of the verb; but in *could* it is admitted by false analogy.

	Indefinite Past.	*Present.*
Plur. 1.	We should.	shall.
2.	You should.	shall.
3.	They should.	shall.

124. Will (*auxiliary*).

	Indefinite Past.	*Present.*
Sing. 1.	I would.	will.
2.	Thou wouldest.	wilt.
3.	He would.	will.
Plur. 1.	We would.	will.
2.	You would.	will.
3.	They would.	will.

125. Have—

VERB INFINITE.

Past. To have had.
Present. To have.
Past continuous. To have been having.

PARTICIPLES.

Past. Had. *Present.* Having.

INDICATIVE MOOD.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I had.	have.	shall have.
2.	Thou hadst.	hast.	wilt have.
3.	He had.	has.	will have.
Plur. 1.	We had.	have.	shall have.
2.	You had.	have.	will have.
3.	They had.	have.	will have.

	Imperfect Past.	*Present.*	*Future.*
Sing. 1.	I was having.	am having.	shall be having.
2.	Thou wast having.	art having.	wilt be having.
3.	He was having.	is having.	will be having.

INDICATIVE MOOD.

		Imperfect Past.	*Present.*	*Future.*
Plur.	1.	We were having.	are having.	shall be having.
	2.	You were having.	are having.	will be having.
	3.	They were having.	are having.	will be having.

		Perfect Past.	*Present.*	*Future.*
Sing.	1.	I had had.	have had.	shall have had.
	2.	Thou hadst had.	hast had.	wilt have had.
	3.	He had had.	has had.	will have had.
Plur.	1.	We had had.	have had.	shall have had.
	2.	You had had.	have had.	will have had.
	3.	They had had.	have had.	will have had.

Perfect Continuous Past.

Sing. 1. I had been having.
2. Thou hadst been having.
3. He had been having.

Plur. 1. We had been having.
2. You had been having.
3. They had been having.

Perfect Continuous Present.

Sing. 1. I have been having.
2. Thou hast been having.
3. He has been having.

Plur. 1. We have been having.
2. You have been having.
3. They have been having.

Perfect Continuous Future.

Sing. 1. I shall have been having.
2. Thou wilt have been having.
3. He will have been having.

Plur. 1. We shall have been having.
2. You will have been having.
3. They will have been having.

126. The auxiliary verbs take after them the infinitive of the verbs they help without the preposition *to;* thus, we say, *I shall have*, not *I shall to have; I can go*, not *I can to go; I did have.*

127. Some verbs are used both as auxiliary and independent verbs; such are **have, do, be, will.** But **may, must, shall,** are never used apart from other verbs, and therefore are *merely auxiliary.*

Do, as an auxiliary, is used to ask questions, enforce attention, or express a negative.

128. Do, did, done is a strong verb and reduplicated* in the perfect, *did = dide;* it had a causative force as well as an auxiliary. In the following passage both uses are seen:—

"And if **I do** that tak,
Doth strepe me, and put me in a sak,
And in the next river **do** me drenche."—*Chaucer.*

129. Do = fare (how do you **do**) is from Old English **dugan,** to be strong; whence, also, **doughty.**

CONJUGATION OF THE VERB.

Drive.

ACTIVE VOICE.

130. *VERB INFINITE.*

INFINITIVE.

Indefinite	*Past.*	(To) have driven.
	Present.	(To) drive.
	Future.	(To) be about to drive.
Imperfect	*Past.*	(To) have been driving.
	Present.	(To) be driving.
	Future.	(To) be about to be driving.

* It is thought that all strong verbs were originally reduplicated by repetition of the root.

INFINITIVE.

Perfect	*Past.*	(To) have driven.
	Present.	(To) have driven.
	Future.	(To) have been about to have driven.
Perfect Continuous	*Past.*	Same as imperfect.
	Present.	———
	Future.	———
Intentional	*Past.*	(To) have been going to drive.
	Present.	(To) be going to drive.
	Future.	(To) be about to be going to drive.

GERUND.

Verbal Noun.	Driving.

PARTICIPLES.

Past.	Having driven.
Present.	Driving.
Future.	(Wanting.)
Past Continuous.	Having been driving.

131. *VERB FINITE.*

INDICATIVE MOOD.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I drove.	drive.	shall drive.
2.	Thou drovest. / (You drove).	drivest. / (drive).	wilt drive. / (will drive).
3.	He drove.	drives.	will drive.
Plur. 1.	We drove,	drive.	shall drive.
2.	You drove,	drive.	will drive.
3.	They drove,	drive.	will drive.

	Imperfect Past.	*Present.*	*Future.*
Sing. 1.	I was driving.	am driving.	shall be driving.
2.	Thou wast driving.	art driving.	wilt be driving.
3.	He was driving.	is driving.	will be driving.

INDICATIVE MOOD.

	Imperfect Past.	*Present.*	*Future.*
Plur.	1. We were driving.	are driving.	shall be driving.
	2. You were driving.	are driving.	will be driving.
	3. They were driving.	are driving.	will be driving.

	Perfect Past.	*Present.*	*Future.*
Sing.	1. I had driven.	have driven.	shall have driven.
	2. Thou hadst driven.	hast driven.	will have driven.
	3. He had driven.	has driven.	will have driven.
Plur.	1. We had driven.	have driven.	shall have driven.
	2. You had driven.	have driven.	will have driven.
	3. They had driven.	have driven.	will have driven.

Perfect Continuous Past.

Sing. 1. I had been driving.
2. Thou hadst been driving.
3. He had been driving.

Plur. 1. We had been driving.
2. You had been driving.
3. They had been driving.

Perfect Continuous Present.

Sing. 1. I have been driving.
2. Thou hast been driving.
3. He has been driving.

Plur. 1. We have been driving.
2. You have been driving.
3. They have been driving.

Perfect Continuous Future.

Sing. 1. I shall have been driving.
2. Thou wilt have been driving.
3. He will have been driving.

INDICATIVE MOOD.

Perfect Continuous Future.

Plur. 1. We shall have been driving.
2. You will have been driving.
3. They will have been driving.

Intentional Past.

Sing. 1. I had been going to drive.
2. Thou hadst been going to drive.
3. He had been going to drive.

Plur. 1. We had been going to drive.
2. You had been going to drive.
3. They had been going to drive.

Intentional Present.

Sing. 1. I have been going to drive.
2. Thou hast been going to drive.
3. He has been going to drive.

Plur. 1. We have been going to drive.
2. You have been going to drive.
3. They have been going to drive.

Intentional Future.

Sing. 1. I shall be going to drive.
2. Thou wilt be going to drive.
3. He will be going to drive.

Plur. 1. We shall be going to drive.
2. You will be going to drive.
3. They will be going to drive.

IMPERATIVE MOOD.

Sing. Drive thou. Plur. Drive you (ye).

Subjunctive Mood.

	Indefinite Past.	*Present.*	*Future.*
Sing. 1.	I drove.	drive.	should drive.
2.	Thou drove.	drive.	shouldst drive.
3.	He drove.	drive.	should drive.
Plur. 1.	We drove.	drive.	should drive.
2.	You drove.	drive.	should drive.
3.	They drove.	drive.	should drive.

	Imperfect Past.	*Present.*	*Future.*
Sing. 1.	I were driving.	be driving.	should be driving.
2.	Thou wert driving.	be driving.	shouldst be driving.
3.	He were driving.	be driving.	should be driving.
Plur. 1.	We were driving.	be driving.	should be driving.
2.	You were driving.	be driving.	should be driving.
3.	They were driving.	be driving.	should be driving.

	Perfect Past.	*Present.*	*Future.*
Sing. 1.	I had driven.	have driven.	should have driven.
2.	Thou hadst driven.	have driven.	shouldst have driven.
3.	He had driven,	have driven.	should have driven.
Plur. 1.	We had driven.	have driven.	should have driven.
2.	You had driven.	have driven.	should have driven.
3.	They had driven.	have driven.	should have driven.

Perfect Continuous Past.

Sing. 1. I had been driving.
2. Thou hadst been driving.
3. He had been driving.

Plur. 1. We had been driving.
2. You had been driving.
3. They had been driving.

SUBJUNCTIVE MOOD.

Perfect Continuous Present.

Sing. 1. I have been driving.
2. Thou have been driving.
3. He have been driving.

Plur. 1. We have been driving.
2. You have been driving.
3. They have been driving.

Perfect Continuous Future.

Sing. 1. I should have been driving.
2. Thou shouldst have been driving.
3. He should have been driving.

Plur. 1. We should have been driving.
2. You should have been driving.
3. They should have been driving.

Intentional Past. Had been going to drive.
Present. Have been going to drive.
Future. Should be going to drive.

And so in all the persons of the singular and plural.

132. It is to be noted that the subjunctive mood is used after such particles as *if, though, lest,* and *that;* but, in conditional clauses, we use the subjunctive forms without any particle: as, *I should speak, if I knew the man.* The indicative of the past perfect is often used instead of the future subjunctive: as, *I had fainted = I should have fainted.*

PASSIVE VOICE.

133. The Passive Voice in English is formed by the help of the verb "**to be**"; the various tenses of which, together with the perfect participle, form the passive tenses.

134. *VERB INFINITE.*

Indefinite Past. To have been driven.
Present. To be driven.
Future. To be about to be driven.

VERB INFINITE.

Imperfect	*Past.*	To have been driven.
	Present.	To be being driven.
	Future.	To be about to be driven.
Perfect	*Past.*	To have been driven.
	Present.	To have been being driven.
	Future.	To be about to be driven.

It is not necessary to give all the moods and tenses of the verb finite.

PARTICIPLES.

Past.	Driven.
Present.	Being driven.

135. In Old English there were many forms of negative verbs, of which **willy nilly** (= **will he nill he**) survives as a representative in modern use. Thus in the "Knighte's Tale" we read, "**I nam but deede, ther nys no remedye**"; and in the "Nonnes Prestes Tale," "**But certeyn ther nis no comparison.**" In which examples we may note that two negatives did not in Chaucer's time make an affirmative.

136. The inflexional endings of the different persons of verbs represent pronouns; but pronouns so rubbed down and polished by use, that they can scarcely be recognized.

Take the following examples:—

GREEK.	LATIN.	ANGLO-SAXON.	ENGLISH.
	Singular.		
1. τύπτ-ω.	am-o.	baern-e.	burn.
2. τύπτ-εις.	ama-s.	baern-st.	burn-est.
3. τύπτ-ει.	ama-t.	baern-ð.	burn-eth or burn-s
	Plural.		
1. τύπτ-ομεν.	ama-mus.	baern-að or baern-e.	burn.
2. τύπτ-ετε.	ama-tis.		
3. τύπτ-ουσι.	ama-nt.		

Here we find quite enough to suggest that the forms of the different persons are ruled by the same law, though long lapse of time has almost destroyed the identity of the person-endings. By comparison of the archaic forms of Indo-European languages, it is found that the pronominal ending of the first person singular was **m** (=**mi**); of the second **s, st (est)**, which represents a still older **ti (thou)**; and of the third person **th**, root of **that**. This **th** in modern English becomes **s**.

137. Curiously enough, in almost all Indo-European languages, the verb "to be" retains most of the original person-forms. In English we use three separate and distinct verbs, **are, was, be.** Their peculiarities will be seen in the tables below :—

SANSCRIT.	GREEK.	LATIN.	OLD ENGLISH.	ENGLISH.
		Present.		
1. as-mi.	ἐ-μί.	s-um.	eo-m, be-on.	are, be.
2. a-si.	εἶ-ς (ἐσ-σι).	e-s.	ear-t, bis-t.	art, been.
3. as-ti.	ἐσ-τί.	es-t.	is, bi-th.	is, be.
1. s-mas.	ἐσ-μέν.	s-umus.	sind beoth	
2. s-tha.	ἐσ-τέ.	es-tis.	and or	are, be.
3. s-anti.	ἐ-σί or (ἐσ)-ϵντι.	s-unt.	sind-on, ar-on.	

SANSCRIT.	GREEK.	LATIN.	OLD ENGLISH.	ENGLISH.
		Past.		
1. âsam.	ἦν.	eram.	wæs.	was.
2. âsîs.	ἦς.	eras.	wæse.	was, wert.
3. âsît.	(ἦς) ην.	erat.	wæs.	was.
1. âsma.	ἦ(σ)μεν.	eramus.		
2. âsta.	ἦστε.	eratis.	wær-on.	were.
3. âsan.	ἦσαν.	erant.		

138. The auxiliary verbs, **may, can, shall,** and **will,** present some peculiarities, which may be studied in the following tables:

		Anglo-Saxon.	Old English.	English.
Present.	1.	mäg.	may.	may.
	2.	meaht, miht.	maiest, maist.	mayest.
	3.	mäg.	may.	may.
	Plur.	magon.	mowen, may.	may.
Past.	1.	meahte, mihte.	miȝte, moȝte.	might.
	2.	meahtest, mihtest.	mightest.	mightest.
	3.	meahte, mihte.	might.	might.
	Plur.	meahton, mighton.	mighten.	might.
Present.	1.	cann.	kan, can.	can.
	2.	canst, canne.	canst.	canst.
	3.	cann.	kan.	can.
	Plur.	cunnon.	konnen, conne.	can.
Past.	1.	cûðe.	coude.	could.
	2.	cûðest.	coudest.	couldst.
	3.	cûðe.	coude.	could.
	Plur.	cûðon.	kouþen.	could.
Present.	1.	sceal.	shal.	shall.
	2.	scealt.	shalt.	shalt.
	3.	sceal.	shal.	shall.
	Plur.	sculon, scealon.	shullen, shul.	shall.
Past.	1.	scolde, sceldo.	sholde.	should.
	2.	scoldest.	sholdest.	shouldst.
	3.	scolde.	sholde.	should.
	Plur.	scoldon.	sholden.	should.
Present.	1.	ville.	wille, will.	will.
	2.	vilt.	wilt.	wilt.
	3.	ville.	wille, will.	will.
	Plur.	villað.	willeth, wollen.	will.
Past.	1.	volde.	wolde.	would.
	2.	voldest.	woldest.	wouldst.
	3.	volde.	wolde.	would.
	Plur.	voldon.	wolden.	would.

139. The verb **must**, which may be taken as an auxiliary, should also be carefully studied.

		Anglo-Saxon.	Old English.	English.
Present.	1.	môt.	mot, mite.	must.
	2.	môst.	most, mite.	must.
	3.	môt.	mote.	must.
	Plur.	môton.	moten, mote.	must.
Past.	1.	môste.	moste, most.	
	2.	môstest.	mostest, most.	
	3.	môste.	moste, most.	
	Plur.	môston.	mosten, musten.	

140. The verb **owe**, in the sense of obligation, is used only in the past tense now.

		Anglo-Saxon.	Old English.	English.
Present.	1.	âh.	âwe, owe.	owe.
	2.	âge.	a.	owest.
	3.	âh.	awe.	owe.
	Plur.	âgon.	awen, owen.	owe.
Past.	1.	âhte.	ahte, axte, aughte.	ought.
	2.	âhtest.	aughtest, oughtest.	oughtest.
	3.	âhte.	aughte, oughte.	ought.
	Plur.	âhton.	aughten, oughten.	ought.

141. Much perplexity is caused by the fact that the verbal substantive and the present participle both end in **ing**, and many lost words have come from it. It is best to keep them distinct. **He is loving = he loves**; here *loving* is a participle.

He went **a riding = he went "on riding"**; here *riding* is a verbal noun,—as also in **"riding is pleasant," "waiting is tedious."**

Of these words the verbal noun probably comes from the Old English infinitive in *-an*, but the participle represents the Old English participle in **"-ende," "-end," "-and."** But the following lines from the *Pricke of Conscience* make against this derivation :—

> **"He is covatous and hard haldand;**
> **His chere es drery and his sembland."**

"He (the old man) is covetous and hard-holding (= close-fisted);
His look is dreary, and his seeming (= his face)."

Where "**haldand**" is the *participle* and "**sembland**" the *verbal noun.*

142. Verbs that are used only in the third person singular with "**it**," expressed or implied, are called IMPERSONAL, as "**it seems**," **me seems** (= **it seems to me**), **it rains.**

"On Malverne hulles
Me bifel a ferly."

"On Malvern hills there happened to me a wonder."*

The use of impersonal forms was more common in Old English than now; compare *Layamon's Brut*:—

"To niht a mine slepe,
Ther ich laei on bure,
Me imaette a sweven,
Ther uore Ich ful sari aem.
Me immette that mon me hof,
Uppen are halle ——" *

CHAPTER VI.

THE ADVERB.

143. Adverbs are words used to modify the force of adjectives, verbs, and other adverbs, and may be arranged as

Adverbs of	1st	Space,	Where?
	2nd	Time,	When?
	3rd	Degree,	How much?
	4th	Manner,	How?
	5th	Cause,	Why?

144. Adverbs are often elliptical expressions, which have been clipt close in constant use, as **notwithstanding, already, willy-nilly (whether he will or no)**; often merely the cases

* "To-night in my sleep,
As I lay in my bower,
There met me a dream,
Therefore I full sorry am.
Meseemed that men hove me
Upon a hall ——"

of nouns, often adjectives, and as often prepositions used without their cases; some adverbs are compound words. Examples of each will be found below.

ADVERBS OF SPACE.

145. *Where?* — Here, there, anywhere, nowhere, elsewhere, somewhere, above, below, yonder, before, after, without, within, behind, whither, thither, whence, outwards, inwards, home, &c.

ADVERBS OF TIME.

When?—Now, then, after, before, whenever, to-day, to-morrow, anon, soon, hereafter, by-and-by, yesterday, of yore, formerly, henceforth, immediately, betimes, still, &c.

ADVERBS OF DEGREE.

How much? how long?—So high, much, little, half, scarcely, enough, quite, all about, nearly, very, exceedingly, by halves, &c.

ADVERBS OF MANNER.

How?—That (provincial = so), so, wisely, badly, slowly, well, ill, by stealth, apart, somehow, asunder, &c.

ADVERBS OF CAUSE.

Why?—Wherefore, because, &c.

The forms of English adverbs are very much varied. They may be roughly cast as follows:—

ADVERBS FROM ADJECTIVES.

146. These in Old English ended in *-e*:—hard-ly, swift-ly, fair-ly, blind-ly, in which the ending *-ly* is distinctive of the adverb; but often the adjective is used simply, as, he ran hard, it rained long, I care little, I care much, or more or less, near an hour later, "love me little, love me long," &c.

Genitive forms, adverbs in **-es, -s, -se**—as upwards, unawares, else (= elles).

Accusative—enough, backward, forward.

Dative—seldom.

ADVERBS FROM NOUNS.

147. Genitive—needs, nights and days, sideways, sometimes, always.

Dative — whilom (= hwilum), piece-meal (meal = mealum).

Accusative — day and night, yesterday, home, north, south, east, west.

ADVERBS FROM NOUNS AND PREPOSITIONS.

148. To-day, to-morrow, a-year, a-piece, a-round, a-gape, a-jar, a-back, a-sleep, a-part, on-end, in-doors, a-cross, a-midst.

ADVERBS FROM PREPOSITIONS AND ADJECTIVES.

149. At last, on-high, a-loud, a-broad, at best, in vain, in short.

ADVERBS FROM NUMERALS.

150. Once, twice, thrice.

ADVERBS FROM PREPOSITIONS.

151. Aft, behind, on, too (= to), under, up, over, out, in, &c.

ADVERBS FROM PRONOUNS.

152. There, thither, thence, then; "the" itself in the phrases, the more, the greater; thus, here, hence, hither, how, where, when, whence, why, wherefore, &c.

ADVERBS FROM OLD ENGLISH FORMS.

153. Now (nu), yet (geta), not (ne-aught), yes (ge-se), never (ne-æfre), so (swa), &c.

ADVERBIAL PHRASES.

154. May-be, may-hap, me-thinks, how-beit, not-withstanding (*cf.* your wish notwithstanding), to wit, to be sure, and so forth, howsoever, wheresoever, perhaps, peradventure, you know, you see.

CHAPTER VII.

PREPOSITIONS.

155. A preposition is a word placed before a noun, to bring it into relation or connection with the rest of the sentence, as, "He went by train to London on business;" where by, to, and on are prepositions which show the connection of train and London and business with the thought expressed. In languages that retain their inflections the prepositions are in relation to certain cases; but in English they always govern the objective. Prepositions are either simple or compound.

SIMPLE PREPOSITIONS.

156. At, by, down, for, from, of, out, on, to, up, with, till, nigh, ere, off, through, after, over, under, since, per (in per-haps, per-chance).

COMPOUND PREPOSITIONS.

157. Into, out of, until, be-hind, be-yond, but (be-out provincial), a-fore, within, without, throughout, underneath, beneath, above (a-be-ufan), a-long, about (a-be-utan), a-mong (ming, provincial; land in ming = land held by different parties, but not marked off for each by boundaries), u-pon, a-cross, be-side, be-sides, against (provincial, gain = near, gainer = nearer), a-midst, a-nent, a-long, athwart, around, be-low, between, to-ward, to-wards, because of, maugre (mal gré), save, instead of, for the sake of, by dint of, despite of, in consequence of, during, excepting, regarding, notwithstanding &c.

CHAPTER VIII.

CONJUNCTIONS.

158. Conjunctions are words that connect sentences and parts of sentences; but the connection may be either by way of a copulative, a contrast, or a consequence. Thus—

> "Tim look'd up, and Tim look'd down,
> He took off his hat, and look'd in the crown."

Here the conjunction **and** simply links together by copulative force a series of different acts. Again—

"The patch is kind enough, but a huge feeder;"

here "**but**" marks the contrast. Again—

"O my son,
God put it in thy mind to take it hence,
That thou might win the more thy father's love;"

here "**that**" introduces the intention or consequence.

159. The conjunctions which connect independent sentences, the links in a series of distinct acts, are called "*co-ordinating*"; but those which connect dependent sentences to the principal sentence are said to be *subordinating*.

The co-ordinating conjunctions are those that have a copulative and those that have a contrasting force. Subordinating those that make a consequence.

The *co-ordinating conjunctions* are: **and, also, as, else, but, yet, for, therefore, hence, though, nor, neither, then, after, besides, as, while,** &c.

The *subordinating* are: **that, lest, so, as, therefore, because, unless, when, while, whereupon,** &c.

160. Many prepositions, adverbs, adjectives, nouns, and even verbs, appear as conjunctions; as also many adverbial phrases, such as: nevertheless, albeit, notwithstanding, &c.

161. Prepositions, adverbs, and conjunctions may be classed together as particles which in various ways enable us to develop thought.

CHAPTER IX.

INTERJECTIONS.

162. *Interjections* are parts of speech which express the natural cries produced by the emotions of the mind, or the feelings of the body. They stand outside the sentence, since they are involuntary or sudden exclamations, and do not play any part in expressing thought. The uncontrolled, irregular, spontaneous cries of pain, grief, joy, surprise, scorn, hate, love, can be as little bound by rules of grammar as the cries of animals.

Interjections are *simple* or *compound.*

Simple, as **psha, oh, pish, hilloa, hem, humph, noy, alas, fie.**

Compound, as **well-a-day, woe's me, a-lack-a-day** (= **lank-a-daisy**), **wa-la-wa, hush, hist, byn-lakin** (= **by our Lady**), **zounds** (= **God's wounds**), **s-death** (= **God's death**), **marry** (= **by Mary**), **bless me.** Some of these are verbs, some nouns, some oaths—*cf.* **By Jove.**

CHAPTER X.

FORMATION OF WORDS.

163. The changes by which English has been transformed from an inflected synthetical into an uninflected analytical language may be traced to two causes:

1st, The natural genius of the language.

2nd, The influence of the Romance languages.

It is probable, had the English people been isolated from the rest of Europe, that the language would gradually have lost its inflexions and become analytical; but the change was precipitated by the influence of the Romance dialect brought in by the Normans. There is nothing, perhaps, in the history of language more remarkable than the fact that when William landed at Pevensey, the English tongue was, to all intents, still a synthetical language, the speech of the people was the speech of Ælfred and of Ælfric; but in the *Ormulum*, written early, probably in the thirteenth century, we find a language no longer wholly inflectional, but, to a very great extent, free from inflexions, and rejoicing in its freedom.

164. The following passages are worthy the student's attention, and will illustrate the section above. The first is from the Anglo-Saxon of the Gospels, the Song of Simeon, as given by St. Luke; the second is from the *Ormulum*, and gives us the same song of Simeon; the third is from the story of *Havelok the Dane.*

1st, "Dryhten nu þu lætest þinne þeow, æfter þinum worde, on sibbe; for þam mine eagan gesawon þine hæle;

ðа þu Geearwodest beforan ansyne ealra folca, leoht to þeoda awrigenesse and to þines folces wuldre Israhel." *

2nd, "Læt nu Drihtin, læt nu þin þeoww
Ut off þiss weorelld wendenn,
Wiþþ griþþ, swa summ þu me bihet,
Læt me nu newenn swellten;
Forr her I seo full witerrliz
Þin Hielennd Crist onn eorþe,
Þatt þurrh þin are ȝarkedd iss
Biforenn all þeode;
Till hæþenn þeide lihht and leom
Off eche rihhtwisnesse,
And till þiss Judewisshe follc
Wurrþshipe and eche wullderr."

3rd, "In Humber Grim began to tende
In Lendeseye, rith at the north ende,
Ther sat is ship up on the sond
But guin it don up to the lond.
A there he made a litel cote
To him and hise flote—
.
And for that Grim that place aute,
The stede of Grim the name loute,
So that Grimesbi calleth alle
That ther-offe speken alle,
And so shulen men callen it ay
Bituene this and domesday."

165. In every modern language each word is derived from some primitive root, which in the lapse of ages has been modified by certain accretions to it, which, either as *prefixes* or *suffixes*, have been added to the root. Letters (originally words) or syllables thus become attached to the root, and modify its meaning. In this way words are built up, and are adapted to the wants of the language. These modifications of the root, however, are wrought out in the early ages, in

* "Lord, now lettest thou thy servant, after thy word, go in peace; for mine eyes have seen thy health which thou preparedst before the sight of all people, a light to the heathen's revelation, and the glory of thy people Israel."

the infancy of each language; but when once a language has come to maturity, it ceases to manipulate the primitive root forms. No language, however, can remain stationary; its vocabulary must change, and when new words are required, they are formed, not by modification of the root form, but by combinations of different words together.

166. We have then three ways in which, in every language, words are built up—

1st, By Prefixes to the Roots.

2nd, By Suffixes to the Roots.

3rd, By Combination of words together.

In studying words, therefore, we have, first, to lay hold of the roots, and then to separate from them the additions which have grown round them.

It must also be remembered that the roots themselves suffer change according to certain linguistic laws, not only as they pass from one language to another; but also as they are passed on from one generation to another.

The English language is rich in words, because it draws its vocabulary from so many sources, and uses its acquisitions so freely.

English, as we have seen, is a German language, and its vocabulary, therefore, has a mass of words derived and altered from a German stock.

It has also adopted and naturalized a large number of words from the Romance tongues. Many others also it has admitted from Latin, Greek, and other languages, as resident aliens, not freeborn citizens of its literature.

167. In all study of English, then, we have to consider whether the formation of a word as it now passes current among us is due to Teutonic influences or Romance, or whether it comes from some classical or modern source.

Every root consists of one or more vowels and consonants in combination. In the wear of time and change a final consonant is often rubbed away; but it can always be traced in some kindred language. Compare **ego, ich, I.**

168. SUFFIXES OF GERMAN ORIGIN.

Labials.—**P, B, Ph (F, V).**

P. Dam-p, shar-p, car-p, stum-p.
B. Dum-b.
Ph (F, V). Wol-f.

Dentals.—**T, D, Th.**

T. Craf-t, gif-t, fros-t, thirs-t, righ-t, sigh-t, heigh-t, shaf-t, bol-t, sal-t, shor-t.
D. Bran-d, shiel-d, fol-d, col-d, har-d, blin-d, stan-d, hea-d (= hev-ed).
Th. Too-th (= ton-th), weal-th, streng-th, bread-th, grow-th, tru-th.

Gutturals.—**K (C), G, Ch (Gh).**

K. Haw-k, blin-k, drin-k, sil-k, mil-k, fol-k.
This *k* often represents *ock* or *oc*, as lark = laverock, hawk = hafoc.

G. Sin-g, ton-gue, rin-g, lon-g, sprin-g.
G = ig = y—man-y, hol-y, might-y, sorr-y
Ch. Win-ch, ben-ch, dren-ch.

169. *Liquids.*—L, M, N, R.

L (= el or le). Fow-l, nai-l, hai-l, sai-l, nav-el, fick-le, id-le, han-d-le.
M. Glea-m, gloo-m, blosso-m (= blos-m = blos-ma), hal-m.
N (= en). Wai-n (= wag-en), mor-n, ow-n, ope-n, ev-en, quick-en, gold-en, flax-en, wood-en.
R (= er or re). Fath-er, moth-er, murd-er, slumb-er, wat-er.

170. *Sibilants.*—S (Z), X, Sh, St.

S (= se). Clean-se, cur-se, bl-ess.
X.
Sh. Engl-ish, knav-ish, fool-ish, f-ish, d-ish.
St (= est). Harv-est (= hair-st, Scotch), earn-est, say-est, ma-st.

171. **Ness** (abstract form). Dark-ness, busi-ness.
Ow. Wid-ow, sall-ow, sorr-ow, burr-ow.
Dom (thum). Wis-dom, Christen-dom.
Fare. Wel-fare, thorough-fare.
Fast. Shame-fast, stead-fast.
Head (= hood). God-head, man-hood, liveli-hood.
Lock (ledge). Wed-lock, know-ledge.
Lock (lick, ly). Gar-lick, hem-lock.
Less (= loose). God-less, law-less.
Red. Hat-red, kind-red.
Rick (reich). Bishop-rick.
Ship, skip, scape. Lord-ship, land-scape (land-skip).
Ward. On-ward, back-ward.
Wise (= manner). Like-wise.
Warth. Stal-warth.

172. DIMINUTIVES.

Ock. Bull-ock, hill-ock.
En. Chick-en, kitt-en, maid-en.
Kin. Tom-kin, lamb-kin, Per-kin.
Ling. Dar-l-ing, nest-l-ing.
Y (= ie). Tomm-y, Carr-y, Pegg-y, lov-ie, dear-ie, lass-y mamm-y.
Ry. Housewife-ry, eve-ry.

173. SUFFIXES OF ROMANCE ORIGIN.

Age. Voy-age, cour-age, bever-age, vill-age, till-age.
An, ain, ane. Human, germ-ane, vill-ain.
Ance, ancy. Attend-ance, abund-ance, const-ancy.
Ant, and. Merch-ant, emigr-ant, diam-end (diam-ant) garl-and.
Al, el. Mort-al, fat-al, cathedr-al, capit-al.
Ar, er. Schol-ar, cell-ar, chart-er, regul-ar.
Ary, ery. Dow-ery, semin-ary, gran-ary, ros-ary, advers-ary
Ate, acy, ee, y. Leg-ate, leg-acy, committ-ee, cit-y, deput-y all-y, delic-ate, deleg-ate.
El (ela). Quarr-el, cand-le, cart-el.
Ess, ice, ise. Larg-ess, prow-ess, count-ess, duch-ess avar-ice, coward-ice, serv-ice.

Icle. Convent-icle, part-icle, cant-icle.
Ible, able. Cap-able, flex-ible, vis-ible.
Ile. Frag-ile, civ-il, gent-le.
Le, ule. Fab-le, stab-le, vestib-ule.
Lent, lency. Vio-lent, vio-lence, pesti-lent, pesti-lence, solv-ent.
M (me), (French, *aume*). Char-m, real-m, pal-m.
Ment. Command-ment, testa-ment, arma-ment.
Mony. Cere-mony, parsi-mony.
Or, our, er. Fav-our, hon-our, emper-or, govern-or, found-er, jur-or.
Ile. Sam-ple, mani-ple.
Ose, ous. Oper-ose, verb-ose, copi-ous.
Ery, ry. Poult-ry, pant-ry, vest-ry, treasu-ry, mas-ter-y, minis-tr-y, chantr-y.
Tion, sion, son. Ora-tion, ori-son, sea-son, po-tion, ses-sion, lec-tion, redemp-tion, ran-som, coer-cion, pen-sion.
Ter, tre. Cen-tre, spec-tre, met-er.
Tude. Alti-tude, atti-tude, multi-tude.
Ty. Boun-ty, chari-ty, frail-ty.
Ure. Creature.

174. GREEK SUFFIXES.

These come often through the Latin language, having been adopted there.

Ism, ist, sm. Soph-ist, cha-sm, aneur-ism, panegyr-ist.
Sis, sy. Empha-sis, bas-is, cris-is, necroman-cy.
Ic, ical, y. Mus-ic, mus-ical, ant-ic.
Ite. Israel-ite, Irving-ite, Jesu-ite.
Id. Astero-id, cyclo-id.
Isk. Aster-isk.
Ire. Thea-tre, cen-tre.
Ize. Critic-ize, emphas-ize.
Ma. Enig-ma.
Aze. Paraphr-aze.
Isk. Aster-isk, obel-isk.
Ic, ics. Mathemat-ics, log-ic, crit-ic.
Y. Monarch-y, eleg-y.

175. PREFIXES OF GERMAN ORIGIN.

A (= **on**). A-back, a-bed, a-far, a-ghast, a-new, a-bide, a-mong, a-gain, a-fishing, a-sleep, a-thirst.

A (= intensive). A-ware, a-like.

An (**ant** = back). An-swer.

Be (intensive, intensitive = ly). Be-half, be-stead, be-hold, be-head, be-sides, be-fore, be-wray, be-tray.

For (= German *ver*). For-swear, for-get, for-give, for-go, *cf.* Latin *per*.

Fore (before). Foretell, fore-head, fore-father, fore-fend.

Gain (= again, = gegen). Gain-say, gain-stand.

Mis. Mis-lead, mis-like, mis-take (but mis-chief is of Romance origin).

Nether (lower; German *nieder*). Nether-lands.

To these must be added a number of prepositions, more or less altered from their Latin forms, which serve as prefixes, and are sometimes found in combination with words of German origin. Such are:—

A = **ab** = **ad**. As in a-vert, ab-solve, ab-use, ad-journ, ap-ply, as-sail, ac-count.

An = **ante**. An-cestor, ante-date, anti-cipate.

Circum. Circum-ference, circum-cise, circu-it, circum-scribe.

Con, co, com, col. Con-nect, col-late, col-lapse, com-mand, com-pany, con-vent.

Contra, counter. As contra-band, counter-feit, contro-vert.

De. De-ceive, de-luge, de-prive, de-part.

Dis. Dis-cern, dif-fer.

E, ex. E-late, e-lect, ex-ample, ex-act.

Extra. Extra-ordinary.

Em, en, in. Em-brace, en-counter, en-trance, in-trance, imperson, em-balm, in-nate, im-pair.

Intro, enter, inter. Intro-vert, enter-change, inter-dict.

Ob. Ob-lige, ob-ject.

Per. Per-ceive, per-secute.

Post. Post-pone, post-script.

Præ. Pre-face, pre-emption, pre-cinct, pre-sence.

Praeter. Preter-mit, preter-natural.
Pro, por. Por-trait, pro-vide, pur-chase.
Sub, sous, sus. Sub-ject, suf-fer, sum-mons, sus-pect.
Super, sur. Super-fluous, sur-prise, sur-plice, sur-feit.
Trans, tres, tra. Trans-fer, tres-pass, tra-dition.
Ultra, out. Ultra-marine, out-rage.
Pen (= paene). pen-insula.
Sine. Sine-cure, sin-cere.

GREEK PREFIXES.

An, amphi, ana, anti, apo, dia, di, ec, en, epi, cata, hyper, hypo, meta, para, peri, pro, pros, syn; these are all prepositional prefixes. The following pronominals are adjectives:—**auto (aut), arch, dys, en, hemi** (= semi), **mono (mon), pan** (= all).

176. Words are also formed by the combination or composition of different parts of speech together. We have seen instances of the combination of preposition + noun; but besides these we have the following:—

To (preposition). To-day, to-gether, to-ward, to-morrow.
All-to (= **quite**). All-to-break, all-to-ruffled.
Un (negative). Un-bind, un-lock, un-true, un-just.
With. With-stand, with-hold, with-draw.

Nearly all the prepositions are used as prefixes, such as thorough-fare, on-set, up-hold, out-let, off-spring, over-take, fro-ward, in-come, under-let.

PREFIXES OF ROMANCE ORIGIN.

Bis (twice). Bis-cuit (bis-coctus), bi-ennial.
Re (again). Re-tell, re-new, re-cover, re-deem.
Retro (back). Retro-spect, retro-gression.
Se, sed (= apart). Se-parate, sed-ition, se-clude, se-cure.
Semi (half). Semi-colon, semi-circle.
Demi. Demi-god, demi-rep.
Mal. Mal-ady, mal-treat.
Mis (= **mes**). Mis-chief, mis-fortune.

Non (not). Non-sense, non-pareil, non-existent, non-content.
In (not). In-nocent, in-fant.
Vis, vice. Vis-count, vice-roy.

COMPOUND WORDS.

Many words in English are formed by joining two or more words together. Where these compounds are nouns, the last word generally names the class, the first distinguishes the individual, or particular person, or thing, as: sea-captain, land-breeze, sea-breeze, gold-dust, head-dress, free-man, black-bird.

COMPOUND NOUNS.

These fall naturally into classes:—

1. **Noun + noun.** Ink-stand, tea-spoon, leaping-pole, dancing-shoes.
2. **Adjective + noun.** Round-head.
3. **Verb + noun.** Turn-spit, bind-weed, make-weight, catch-pole.
4. **Nouns compounded of more than two words.** As mid-ship-man, ne'er-do-weel, fly-by-night, hand-loom-weaver, Goody-two-shoes, Stick-in-the-mud, Bell-the-cat, coast-guard's-man.

COMPOUND ADJECTIVES.

1. **Adjective + adjective.** Dead-ripe, red-hot, many-fold
2. **Noun + adjective.** Heart-sick, foot-sore, praise-worthy milk-white, mother-naked.
3. **Adjective + participle, or quasi-participle.** High flying, long-tailed, close-fisted, round-shouldered, time-serving, lily-livered.
4. **Noun + participle.** Shard-borne, sea-girt, earth-born, blood-stained, flea-bitten, snow-clad.
5. **Adverb + adjective or participle.** All-mighty, down-right, ill-favoured, long-drawn, well-known.

COMPOUND VERBS.

1. **Noun + verb.** Back-bite, brow-beat.
2. **Adjective + verb.** White-wash, clear-starch.
3. **Adverb + verb.** Over-take, under-stand, out-strip.

COMPOUND ADVERBS.

1. **Noun + noun.** Side-ways.
2. **Adjective + adverb.** Some-where, some-how.
3. **Adverb + adverb.** Where-as, where-abouts, where-ever, al-most.

COMPOUND WORDS—RHYMING, IMITATIVE.

1. **Rhyming-words,** under which head we include **alliterative,** are very numerous in English, as pall-mall, hob-nob, hubble-bubble, hodge-podge, riff-raff, hurly-burly, nick-nack, nickety-nockety, dilly-dally, tilly-vally, shilly-shally, highty-tighty, fiddle-faddle.
2. **Imitative.** Ding-dong, rub-a-dub-dub, clip-clap, sing-song, bim-bom, cock-a-doodle-do, to-whit to-whoo.

For a list of miscellaneous words, drawn from foreign languages and adopted into English, see Appendix.

PART II.

CHAPTER XI.

SYNTAX.

177. By words we express thoughts, and each word has its own part in the expression of our thoughts. The words which, taken together, express a thought are said to form a sentence; these words may be many or few; but in order to make sense they must conform to certain rules of language. It is the province of Syntax to state these rules.

Each part of speech falls into its place in the sentence according to its own rules: but before giving these it will

be necessary to state the plan on which every sentence is formed.

178. There are two parts in a sentence—

1st. That which expresses the thing spoken of.

2nd. That which expresses the statement made about that thing.

These two parts may each be of one word or many; the first is called the Subject, the second the Predicate.

In the simple sentence, "The sun sets," *the sun* is the subject, *sets* is the predicate.

In the complex sentence—

"The sun, which rose bright and unclouded, sets in mist and storm."

The sun, which rose bright and unclouded, is the subject; *sets in mist and storm,* is the predicate.

The subject then is that of which we speak, the predicate that which is said of it.

179. The subject must be a noun, or the equivalent of a noun.

The predicate must be a verb, or must consist of a verb and words that qualify the verb.

It may be briefly stated that every thought has to do with some person, place, or thing, and some action in connection with that person, place, or thing; therefore the noun or its equivalent is the most important part of the subject, and the verb the most important word in the predicate; and every sentence can be stripped of the additions that have accumulated round both subject and predicate, and shown in its naked simplicity.

180. There is one verb, however, of which the use is peculiar, this is the verb "to be," which, except in one particular *sense, cannot be* treated as an important part of the predi-

cate; but seems only to be a link between the subject and predicate: thus—

"The man is a tyrant," is a sentence of which the principal parts are *man* and *tyrant*, joined together by the verb *is*.

So, too, in the sentence—

"The bird is flying," the verb *is* connects the noun *bird* with the word *flying* simply as a link which brings the two ideas of *bird* and *flight* together into one thought.

181. It is, however, possible to bring the verb "to be" under the rule given in section 3, for it may be said that whereas every other verb predicates action, the verb "to be" predicates condition; so that the difference between "the sun sets" and the "sun is setting," is this: that the former sentence expresses the thought of the sun sinking and moving towards the horizon; the latter brings before us only the condition or state in which the sun appears at the moment.

182. When, however, the verb "to be" means *to exist*, then it can, of course, be used as a predicate, and is then generally found alone, as *I am*, when spoken of God; so, also, *God is*.

183. The substantive and copulative force of the verb "to be" are each exemplified in the following:—

"He that cometh to God must believe that He is, and that He is a rewarder of them that diligently seek Him."—Heb. xi, 6.

184. It being clearly understood, then, that the two important divisions of every sentence are the subject and the predicate, it must be remembered that both subject and predicate may be enlarged, the only limit to this enlargement being this, that nothing be added to either division which does not belong to or modify the thought of which the sentence is the expression:—

a. The hunter climbs the mountains.

β. The untiring hunter climbs the rugged mountains.

γ. The untiring hunter, with his eye on the game, climbs, with active feet, the rugged mountains that rise before him.

δ. The untiring hunter, with his eye on the game, lest it should escape him, climbs, with active feet, the rugged mountains that rise, as if to bar his impetuous way, before him.

And so on, till we arrive at such a complicated sentence as the following:—

ε. "The tender Ovid, after a youth spent in the enjoyment of fame and luxury, was condemned to a hopeless exile on the frozen banks of the Danube, where he was exposed, almost without defence, to the fury of these monsters of the desert, with whose stern spirits he feared that his gentle shade might hereafter be confounded."—*Gibbon.*

185. It must also be noted that these enlargements must be either adjectival, pronominal, or adverbial, but need not be merely words. Often both subject and predicate are enlarged by subordinate sentences.

The full development of the law of grammatical sentences is reserved for the chapter on Analysis.

Let us now for a while leave the Syntax of the general sentence and study the Syntax of the different parts of speech.

186. THE NOUN in relation to the verb may either be the subject about which the assertion expressed by the verb is made, or the object towards which that assertion tends.

The verb may in fact be considered as the pivot on which the sentence works, and the noun may have its place on either side, and either govern the verb or be governed by it.

187. As the subject of the verb the noun is in the nominative case, and fixes the number and person of the verb; thus—

"The butcher kills the ox."

"The birds sing in the trees."

In these sentences, *butcher* and *birds* are in the nominative, as subjects to the verbs *kill* and *sing* respectively; but *ox* is in the objective case governed by the verb *kills*.

188. With respect to other nouns, a noun may stand either in a qualifying relation, or in a relation of apposition; thus we have

"The boy's hat;" "the woman's husband;" "the stag's horns,"

where one of the nouns of each pair indicates the class or species, and is in the genitive case. Nouns which are parallel to each other in grammatical position are said to be in apposition, whether they belong to the subject or the object; thus—

"William the Conqueror overthrew Harold, the King of England, at Hastings."

Here *William* and *the Conqueror* are in apposition with each other, as also are *Harold* and *the king*.

189. With respect to pronouns, nouns stand in apposition to the relative and interrogative pronouns, and in the vocative relation to the personal; thus in

"Hereditary bondsmen, know ye not,"

we have the nominative *ye*, but *bondsmen* in the vocative. In

"Lives there the man who to himself hath never said——?"

man and *who* are in apposition, both being in the nominative. So also in the sentence—

"Who feeds the cows? the gardener?"

Gardener is in apposition with *who*.

190. The relation of the noun to the adjective is very close, and the noun is absolute master of the adjective, for adjectives cannot be taken with, or qualify any other part of speech. It proves no exception to this rule to say that such expressions as the following are common :—

"What is to become of poor me?"
"A hundred upon poor four of us;"
"The unsuspecting fair;"

for pronouns perform the parts of nouns, and adjectives may at times be used as nouns, as in the sentence—

"The good die young."

191. The following passage illustrates the syntax of the noun with great force and beauty:—

"Clear placid Leman! thy contrasted lake,
With the wild world I dwelt in, is a thing
Which warns me, with its stillness, to forsake
Earth's troubled waters for a purer spring;
This quiet sail is as a noiseless wing,
To waft me from distraction; once I loved
Torn ocean's roar; but thy soft murmuring
Sounds sweet as if a sister's voice reproved,
That I with stern delights should e'er have been so moved."—*Byron.*

CHAPTER XII.

THE SYNTAX OF THE ADJECTIVE.

192. While adjectives were still inflected they followed the case, gender, and number of the nouns which they qualified, *e.g.*:—

a. "Ne hete, ne no *harde* forst, vmbre ne droȝþe,
Ne þe swetnesse of somer, ne þe *sadde* winter."

b. "*Al* þe cumpany of peple was aboute þe see."—*Gospel of Mark*, iv, 1.
"*Alle* þingis be maad in parablis."—*Ibid*, 11.

But in modern English the proper adjectives have no inflexions of any kind, either for gender, number, or case; they simply qualify the nouns with which they are used.

The pronouns, however, which play the part of adjectives,

do admit a certain kind of inflexion; as, *this, these; that, those; his, hers, its.*

193. In English, however, as in other languages, qualifying adjectives admit of variations of form, in order to express degrees of quality or quantity of various things, as compared with each other. These are called **Degrees of Comparison,** and are three in number, the *Positive, Comparative,* and *Superlative.*

The adjective in its positive form expresses merely the quality of a thing absolutely; as, *great whales, balmy sleep;* but as soon as one comes to deal with many individuals of one class, then arises a comparison of one with another, and therewith a need of the *comparative* and *superlative* forms of the adjective, for of many whales that are all great, some must be greater than others, and one greatest of all.

The adjective in its comparative form differs from the positive by adding to it the suffix **er**; as *happy, happier; large, larger.* In like manner, the superlative form adds the suffix **est** (*great, great-er, great-est*). This comparison is in some cases (see 92) expressed by the use of **more** and **most.**

Sometimes both forms are used to intensify the comparison; thus, **more stricter bounds; the most worthiest; the most straightest sect of our religion.**

It is, however, to be remarked, that the comparative and superlative forms only indicate relative goodness or size, &c., for one thing may be greater than another, and yet not great at all in itself.

194. Properly, the superlative should not be used when comparison is made between two things only; but the comparative, as—

"Ye *meaner* fowl, give place,
I am all splendour, dignity, and grace."—*Cowper.*

Thus, too, Laban says of his two daughters—

"It must not be so done in our country, to give the younger before the first-born."

But Joseph's brothers, speaking of Benjamin, say—

"Behold, the *youngest* is this day with our father."

But sometimes the superlative takes the place of the comparative, as (*Taming of the Shrew*, i, 1)—

"Not to bestow my *youngest* daughter,
Before I have a husband for the *elder*."

And, again—

"By helping Baptista's
Eldest daughter to a husband, we get
His *youngest* free for a husband."

So, too (*Henry VI*, ii, 5):—

"Sometimes the flood prevails, and then the wind;
Now one the *better*, then another *best*."

195. The comparison of two things with each other is carried out by means of *than* after the comparative, as, *gold is dearer than silver; infantry is more serviceable than cavalry.*

Rarely *but* takes the place of *than*, and in provincial talk *nor* is very common.

196. Adjectives may be used as nouns, with or without the demonstrative *the*, both in the plural and singular number: "Hot, cold, moist, dry, four champions fierce;" "The good die young;" "How are the mighty fallen?" "The past;" "The present."

"This, my hand, will rather,
The multitudinous seas incarnadine,
Making *the green* one red."

"Then, happy *low*, lie down."—*Henry IV.*

"Take this in good part, whosoever thou be,
And wish me no *worse* than I wish to thee."

Tusser.

197. Adjectives often stand for adverbs, as—

"Conceit in weakest bodies *strongest* works."

Hamlet, iii, 4.

"How *sweet* the moonlight sleeps upon this bank."

Merchant of Venice, v, 1.

"But take the glory for the rest,
And rule the land that loves thee *best.*"—*E. Browning.*

"Uneasy lies the head that wears a crown."—*Henry IV.*

198. It is a very usual thing in English to use two or more adjectives to qualify one noun, with no connecting word between them:—

"The harvest moon
"Which sheds o'er all the sleeping scene
A soft nocturnal day."

"True gentle love is like the summer dew."

Thus, too, of a horse—

"With *round, high hollow, smooth, brown, jetty hoof,*
With pasterns *short upright,* but yet in mean."

"And lightly o'er the living scene,
Scatter the *freshest tenderest* green."—*Milton.*

199. This use of two or more adjectives serves often to differentiate the phases of meaning or species of the same kind as, "The *ecclesiastical* is independent of the *civil* government." "Here fix'd the dreadful, here the blest abodes."—*Pope.* "To make the worse appear the better cause." "The *private* checks the *public* good."

200. Participles follow the same rules as adjectives and share the same usage:—

"Antony
Is valiant and *dejected,* and by starts,
His *fretted* fortunes give him hope and fear."

CHAPTER XIII.

PRONOUNS.

201. Pronouns stand for or imply nouns, and are used either as substantives or adjectives—that is, either by themselves or to qualify nouns.

The personal pronouns are always equivalent to nouns, and are regulated by the same rules; but though they are inflected pronouns, we find often, especially in Shakspere, that **I** and **thou**, **he** and **she**, are used like nouns without inflexion. Thus:—

"You know my father hath no child but *I*.'

"Which may make *I*, thy Caliban, for aye thy foot-licker."

"From the first corse till *he* that died to-day."

So, too, in

"The fair, the inexpressive **she**,"

she seems to be a noun. Compare *Cymbeline*, i, 3, 29—

"The *shes* of Italy;"

and Byron's *Vision of Dante*,—

"Where yet my boys are and that fatal *she*, their mother."

So, too, *Cymbeline*, i, 1,—

"I do not think
So fair an outward, and such stuff within
Endows a man but *he*."

Where *he* for *him* = a noun.

202. On the other hand, we also find *him* and *her* and *thee* and *me* used instead of the nominative:—

"Is she as tall as *me*?"
Antony and Cleopatra.

"Now, fellow, fare *thee* well."

"I am appointed *him* to murder you."
Winter's Tale, i, 2.

Very often these objective cases are in fact the old dative of the indirect object, and are used, 1st, with impersonal verbs; 2nd, pleonastically; 3rd, with a reflexive reference to the subject; 4th, colloquially.

1st.—"The lady protests too much *methinks*."
Hamlet, iii, 2.

"*Me punch* þat þu for leost þat game."
Owl and Nightingale, 463.

2nd.—"This river comes *me* cranking in."
1 *Henry IV*, iii, 1.

"Villain, I say, knock *me* at this gate;
And rap *me* well, or I'll knock your knave's pate."
Taming of Shrew, i, 2.

"The Hotspur of the north, he that kills *me* some six or seven dozen Scots at a breakfast."

"Saddle *me* the ass. And they saddled him."
1 Kings, xiii, 27.

Here, *me* the *dative*, but *him* the *objective case*.

3rd.—"The king by this is set *him* down to sleep."
3 *Henry VI*, iv, 3.

"We have not spoken *us* yet of torch-bearers."
Merchant of Venice, ii, 4.

"I gat *me* to my lord right humbly."

4th.—"I have writ *me* here a letter to her."

The freedom of colloquial language soon degenerates into "slang," and so these datives smack of vulgarity, often, too, of scorn and contempt.

203. *It* and *there* are used in quasi-impersonal forms of sentences, and introduce general conclusions or indefinite statements: *e.g.*,—"It is noble to die for one's country." "There is no armour against fate." "There was a man of Thessaly." "It is many years since I saw him."

It always implies a noun or a noun-term as the subject (with which it stands in apposition), as—

"It is long to tell of all his deeds;'

which = "to tell of all his deeds is long": and so does *there*, but *there* must always introduce a noun, or noun-term, and never an adjective.

We say, "*It is dark to-night*," but "*There is darkness on the face of the sea.*" Of the two, then, *it* is impersonal, but *there* is indefinite.

204. We find in old writers *it* used with verbs which are merely nouns that play the part of verbs, as, *foot it, breast it, step it, queen it, lord it.*

"Foot it featly here and there,"

is evidently distinct from "fight it out." In the one case *it* verbalizes the noun, in the other simply stands for the cognate noun "fight," so that we might say, "fight the fight out."

205. The *relative pronoun* stands for and relates to a preceding noun or noun-term so as to develop, limit, or in some way qualify the thought connected with that noun or noun-term, and the relative may thus qualify either the subject or the object.

Who, which, what, are the relative pronouns; and of these *who* is now used of persons, *which* of things or the lower animals, but *that* indifferently of persons and things.

That was originally the only relative; *who, which,* and *what,* interrogatives; but modern usage, dating back to Shakspere's time, brings each word into play.

Who is used of persons—

"That wise prince, Henry the Fifth,
Who by his power conquered all France."

So also is *that* used—

"He *that* no more must say is listen'd more,
Than they *whom* youth and ease have taught to gloze."
Richard II, 2, i, 9.

What is the proper neuter of *who,* but it is vulgar to use it; *which* takes its place—

"It had an odd promiscuous tone,
As if he had talk'd three parts in one,
Which made some think."—*Hudibras.*

In the following passage we have both *which* and *that*:—

"His brain
Outweighed his rage but half a grain,
Which made some take him for a tool,
That knaves do work with, called a fool."—*Ibid.*

And, again,—

"Why, Harry, do I tell thee of my foes,
Which art my nearest and dearest enemy?
Thou *that* art like enough
To fight against me under Percy's pay."
1 *K. Henry IV*, iii, 2.

In the first of these passages, *which* equals *which thing* or *fact;* in the second, which = *which* of my foes. In both, then, *which* makes a particular instance; *that*, however, in both marks a general and universal fact. We might say, "These are the tools that a carpenter works with, but this is the tool which cut that beam."

What should never be used as a pure relative, but it may be used with a quasi-interrogative force. Thus—

"Þenne hedde I wonder in my wit,
What wommon hit weore,
Þat such wise wordes
Of holy writ me schewde."—*Piers Ploughman.*

"He had hard words ready to show why,
And tell *what* rules he did it by."—*Hudibras.*

What also stands for *that which*, as *who* for *he who*,—

"*What* is done cannot be undone."—*Macbeth*, v, 1, 74.

"He (God) meant us to behold and love
What he beholds and loves."—*Akenside.*

206. The omission of the relative seems to be a purely English idiom. "In war was never lion raged more fierce." "Declare the cause my father lost his head." "Was it not yesterday we spoke together?" "Him I accuse by this

the city gates hath entered." " He thou hast o'erthrown shall overthrow thee." " He was indeed all you have said."

In some passages the omission of the relative is only apparent: *e.g.*—

" But you must know your father lost a father,
That father lost, lost his."—*Hamlet*, i, 2.

Where " father lost " = lost father, not father who was lost.

" The defence of nations can no longer be safely entrusted to warriors taken from the plough "; *taken* is here a participle qualifying *warriors*.

207. By the older writers, the relative was omitted whether it were the subject or object of its own sentence indifferently, and also in its adverbial forms.

For example:—Subject omitted—

" I'll lay on that shall make your shoulders crack."
John, ii, 1.

" Many do keep their chambers are not sick."—*Timon*, iii, 1.

Object omitted—

" The honour you have done me."

" He you hurt is of great fame in Cyprus."—*Othello*, iii, 1.

When omitted—

" Was it not yesterday we spake together."—*Macbeth*, iii

In modern writers, the tendency is to limit the omission to cases where the omitted relative is the object. Thus—

" Let them feel that this cold metallic motion
Is not all the life God fashions or reveals."
E. Browning.

" We bought the farm we tenanted before."—*Tennyson.*

But in Tennyson ("Guinevere") we have—

"For there was no man knew from whence he came."

"He thinks I and my company are authors of all the ridiculous hits and monuments are told of him."—*Ben Jonson, Silent Woman*, i, 1.

"Him I accuse,
The city gates by this hath entered,"

Where the antecedent is attracted into the case of the relative.

208. As we find the relative omitted, so also is it with the antecedent, especially if the antecedent be a pronoun.

"*Who* steals my purse steals trash."—*Shakspere.*

"'Tis thus in friendship, *who* depend
On many rarely find a friend."—*Gay.*

"Who feeds fat oxen must himself be fat."—*Johnson.*

When *that* is the antecedent omitted, *what* is generally used (= that which).

"*What* your bounded view, which only saw
A little part, deemed evil, is no more."—*Thomson.*

But very often *that* is retained, and used as equivalent to *that which.*

"We speak that we do know, and testify *that* we have seen."

"And ere he could think more, was *that* he feared."
Ben Jonson, *Cataline.*

209. When animate or inanimate things are personified, *who* is always used as a relative, and not *that.*

"A hare, *who*, in a civil way,
Complied with everything, like Gay."—*Gay.*

"The winds
Who take the saffron billows by the tops."—2 *Henry IV.*

210. In English, *that* is often used after pronouns and other parts of speech to introduce dependent clauses. Thus—

Which that—

"Envy *which that* is sorwe of other menne's prosperity."—*Chaucer.*

When that—

"*When þat* þey to the cherche com."—*Handlyng Synne.*

While that—

"We losten alle oure housbondes at the toun
Whil that the sege ther aboute lay."
The Knighte's Tale.

Who that—

"For *who that* entreth ther,
He is sauffe evere-more."—*William de Shoreham.*

So that—

"*So þat* þo þis Edgar wuste al hou it was."
Robert of Gloucester.

"*So that* I come again to my father's house."
Genesis, xxviii, 21.

If that—

"And seyden, he monethe hem best like
Yif that he hem undertoke,
Till hise sone mouthe bere
Helm on heved, and leden ut here." *

After that—

"And *after þat* þei up arise
And gon aside, and hem avise." †

* "And said, he must look to them
If that he them undertook,
Till his son might bear
Helm on head, and lead out a host."

† "And after that they stood
And went aside, and took counsel."

Save that—

"*Saving that* every one put them off for washing."
Nehemiah iv, 23.

Since that—

"*Since that* my penitence comes after all."
King Henry V.

But that—

"Fain would I climb *but that I* fear to fall."

If that—

"*If that* he foughte and hadde the heigher hand,
By water he sent hem hoom to every land."—*Chaucer.*

In that—

"And was heard *in that* he feared."—*Hebrews* v, 7.

Such that—

"*Such* is the vanity of man, *that* no prejudice operates more powerfully than that in favour of fashion."—*Bishop Berkeley.*

Now that—but that—

"*Now that* He ascended, what is it *but that* He also descended first into the lower parts of the earth."—*Ephesians* iv, 9.

Than that—

"I would rather die a thousand deaths,
Than that mischief should befall him."

After that—

"*After that* I was turned, I repented."—*Jer.* xxxi, 19.

How that—

"Sche dremede on the same night biforne,
How that the lif of Ector schulde be lorn.'
The Nonne Preestes Tale.

"Ye see *how that* by works a man is justified."
James's Epistle, ii, 24.

Lest that—

"Belphoebe gan to feare,
Lest that his wound were inly well not heald."—*Spenser.*

That (often = on which)—

"The day *that* we were married."

211. The conjunction **as** has a pronominal force, especially after *same* and *such*; and in provincial dialects it has the power of a true relative—

"The man *as* came here to-day."

So, too, in Shakspere—

"That gentleness *as* I was wont to have."—*Julius Cæsar.*

"Those arts they have *as* I could put into them."
Cymbeline, v, 5.

"Alas! for pitie that so faire a crew,
As like cannot be seene from east to west.'
Fairy Queen, v, 20.

Such as—

"And in her feigning fancy did pourtray
Him, *such as* fittest she for love could find."
Fairy Queen, iv, 5.

"Such a massacre *as* this,
Such a contest *as* was never seen."

Same as—

"This is the *same as* that."

"Art thou afeard,
To be the *same* in thine own act and valour,
As thou art in desire."—*Shakspere.*

So much as—

"*So much* corn *as* he could carry."

As is often balanced by *as*—

"*As* little *as* he can bring.'

"*As* great a load *as* a horse can bear."

212. The old demonstrative pronoun *the* (now used as a definite article) is often found with *which*:—

"What maketh this but Jupiter the king,
The which is prynce, and cause of alle thing."
The Knighte's Talc.

With comparatives—

"*The more* a man gets *the less* he is contented."

Before adjectives used as nouns—

"*The* great, *the* good, *the* true."

"How sleep *the* brave, who sink to rest,
By all their country's wishes blest."—*Collins.*

But *the* always follows *all* and *both*: *all the way*, *both the men.*

It specifies and emphasizes—

The poet of the age; *the* Niobe of nations; *the* duke; *the* O'Gorman Mahon; *the* same; *the* like.

"*The* play's the thing
Wherein to catch the conscience of the king."
Hamlet.

213. *A* (= one) has many usages like *the*,—

A Niobe of nations; *a* Fox; *a* Pitt; *a* Peel.

"He was *a* man if ever man there were."

With adjectives of number or quantity it has delicate shades of meaning. Thus—

A few apples; *a* many men (provincial).
Many *an* apple; many *a* man.

When used before the adjective, as in "a few apples," it would seem to draw attention to one lot of things; but when used between the adjective and the noun, it singles out each thing by itself,—Many *a* star.

A has both a distributive and a collective force,—

Distributive—*a*-year; *a*-piece.

Collective,—*a* fourteen year.
a fortnight (= *a* fourteen nights).

A before a vowel becomes *an*, and sometimes before words beginning with *h*, as in *an* honourable man; *an* hour ago.

214. There is a peculiar use of *what* after *but*, which is almost pleonastic, as—

"They all grow; there is nothing *but what* grows, and shoots forth."
Carlyle, French Revolution.

CHAPTER XIV.

THE VERB IN GENERAL.

215. The Verb is that part of speech which denotes the idea of action or doing.

All doing proceeds from the subject or towards it.

"I love," "I am loved;" "you find," "you are found;" "he helps the poor," "the poor are helped by him."

The verb when it expresses action as flowing out from the subject, is said to be in the **Active Voice.**

Those which express action resting on, or directed towards the subject, are said to be **Passive.**

The sentences—"The warrior rescues the maiden," and "the maiden is rescued by the warrior," each expresses the same fact viewed from a different point. The view of the warrior is not the same as the view of the maiden: the one originates the action, the other is the recipient of the action.

Verbs, whether active or passive, must agree with their subject in number and person, and every finite verb must have a noun or noun-term for its subject.

216. The mood in which the verb is used depends on the circumstances that produce or modify the thought to be expressed.

(*a.*) Where there is a simple statement made, the verb must be in the indicative.

(*b.*) Where there is a command or an entreaty there must be used the imperative mood;

(*c.*) Where, however, there are certain limiting or modi-

fying conditions, there we must use the conditional or subjunctive mood.

Whatever be the mood, number, or person of the verb, it must be still further defined by the time in which the action takes place, is supposed to take place, or may possibly occur or have occurred.

(*a.*) "She *issues* forth and *runs* along her loom." The verb is in the indicative, as stating a naked fact, a simple action.

(*c.*) "Then *if* at last she *find* him fast beset,
(*a.*) She *issues* forth and *runs* along her loom."—*Dryden.*

Here the simple act is limited by a conditional clause, "*if* she *find*."

(*b.*) "Hail, mother of mankind, whose fruitful womb
(*a.*) Shall fill the world more numerous with thy sons,
(*a.*) Than with these various fruits the trees of God
Have heap'd this table."—*Milton.*

Here we have a salutation in the imperative mood, a prophecy in the future indicative, and a comparison in the past indicative.

(*a.*) "I *thought* where all thy circling wiles *would end;*
In feign'd religion, smooth hypocrisy!
(*c.*) But *had* thy love, still odiously pretended,
Been, as it ought, sincere, it *would have taught* thee
Far other reasonings."—*Milton, Samson Agonistes.*

"A shape within the watery gleam appear'd
Bending to look on me: *I started* back—
It started back; but pleased *I* soon *return'd*—
Pleased *it return'd*."—*Milton.*

In this passage an inflexional language would distinguish between the different persons by proper endings for the first and third; in English this can seldom be done, except in passages like the following:—

"Back *I turn'd*,
Thou following *criedst* aloud, 'Return, fair Eve!
Whom *fliest* thou? whom thou *fliest* of him *thou art.*'"
Milton.

217. With regard to the number in which the verb must be used, the following rules have to be observed:—

1st. The number of the verb is determined by the number of the subject.

2nd. If the subject consists of two or more nouns or pronouns, the verb must be plural, unless the action of the verb is predicated of each, or one, part of the subject separately. Thus we say—

"The dog, the horse, and the elephant are sagacious animals; but neither dog, horse, nor elephant is able to calculate."

Again—

"See that William, Arthur, or Harry walks in the garden to-day;" that is, "See that one of them walks."

But, on the other hand,—

"See that William, Arthur, and Harry walk in the garden to-day,"

Would mean, "See that they walk together, or that they all walk."

3rd. If the noun or noun-term of the subject, though singular, expresses the idea of multitude or plurality, then the verb may be in the plural.

"*A part* of the angels of God notwithstanding have fallen."—*Hooker.*

"It is because *the people have* made me afraid."—2 *Sam.*

"Surely the *people is* grass."—*Isaiah* xl.

"Why *do* the *people* imagine a vain thing."—*Ps.* ii.

"To what purpose *is* the *multitude* of sacrifices."—*Isaiah.*

"The *multitude* that believed *were* of one heart."—*Acts.*

CHAPTER XV.

MOODS AND TENSES.

218. Where the action expressed by the verb is simple, and is predicated as taking place in past, present, or future

time, irrespectively of any limiting circumstances, the verb is used in the indicative mood.

The indicative mood expresses the bare fact of an action, in time past, now, or hereafter.

"I left home yesterday, am in London to-day, and shall go to Scotland to-morrow." Here are three separate simple statements which stand side by side, but do not limit nor modify each other.

"I left home yesterday, and were I in London to-day I should leave for Scotland to-morrow."

Here there is only one fact, "I left home yesterday," stated in the indicative mood; but the arrival in London and the departure for Scotland are not statements of fact, but merely contingent circumstances, and are therefore expressed by the conditional or subjunctive mood.

"Only a sweet and virtuous soul,
Like season'd timber, never gives,
But, *though the whole world turn to coal,*
Then chiefly lives."—*Herbert.*

Here the contingency in the third line is imaginary; the life of the soul is real.

Again—

"Get on your nightgown, lest occasion call us,
And show us to be watchers."—*Macbeth.*

"*Give* me this water *that* I *thirst* not."

Thirst is in the subjunctive, as it is an imaginary state, dependent on *give me this water.*

"*They would have thought,* who heard the strain,
They saw in Tempe's vale her native maids."

The indicative then may be styled the mood of real definite action or being. The subjunctive, the mood of action considered as possible, contingent, or abstract.

219. The subjunctive is also used to express a wish.

"Oh that *I were* as in days past."—*Job.*

"That the righteous should be as the wicked, that *be* far from thee."—*Genesis.*

"Oh that this too, too solid flesh *would melt.*"—*Shakespeare.*

"I *would* my daughter *were* dead at my foot, and the jewels in her ear! *Would* she were hearsed at my foot, and the ducats in her coffin."—*Shakespeare.*

"So *may* the outward shows be least themselves."
Shakespeare.

Note that the auxiliary verb would is often used with a subjunctive force, but is not really in the subjunctive mood. In such sentences as, "*Oh that this solid flesh would melt,*" *would* has a subjunctive force; but in the sentence, "he would go, nothing could stop him," *would* is in the indicative.

220. The subjunctive expresses a supposition. "Were I in England now, and had but this fish painted, not a holiday fool there but would give a piece of silver."—*Shakespeare.*

"*Should I miss* the early train, I will come in the evening."

"*If it were done,* when 'tis done, then 'twere well
It were done quickly."—*Shakespeare.*

"A good razor never hurts or scratches. Neither would good wit, *were* men as tractable as their chins."
Guesses at Truth.

"By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave it to-day."—*Shakespeare.*

"*If* on the tenth day following
Thy banish'd trunk *be found* in our dominions,
The moment is thy death."—*Shakespeare.*

The hypothetical clauses thus expressed by the subjunctive may be either conditional; as,

"If I may but touch his clothes, I shall be whole."—*St. Mark.*

"Should you be faithful, I will reward you."

Or purely hypothetical, as—

"Should you come to London, I shall hope to see you."

221. In many passages the context alone can show whether the subjunctive or indicative is used.

"*Had* I but *served* my God with half the zeal
I served my king, He would not in mine age
Have left me naked to mine enemies."—*Shakespeare.*

"Oh, *had* I *lived* when song was great,
In days of old Amphion,
And *ta'en* my fiddle to the gate,
Nor cared for seed or scion."—*Tennyson.*

"*Did* I think you would deceive me, I
Should not trust you—
Did I *tell* this, who would believe me."
Shakespeare, Measure for Measure.

222. Both indicative and subjunctive are used after *if*, the indicative in cases where there is no doubt.

"If it rains (as I know it does) I shall not go out."

The subjunctive where there is doubt, uncertainty not yet made clear.

"If it rain (which I do not know for a fact), I shall not go out."

"*If* thou *love* me, practise an answer."
Shakespeare, 1 *Henry IV.*

"*If* thou *dost nod*, thou break'st thy instrument."

223. The imperative mood is used in commanding, intreating, or wishing:—

Commanding—

"Go, forget me!"

Intreating—

"Intreat me not to leave thee."

Wishing—

"Sleep dwell upon thine eyes, peace in thy breast."

The function of the imperative mood is often discharged by the verb *shall.*

"Thou shalt do no murder."

Sic. "It is a mind
That *shall remain* a poison where it is,
Not poison any further.

Cor. *Shall remain!*
Hear you this Triton of the Minnows? Mark you
His absolute 'shall'?"—*Shakespeare, Coriolanus.*

CHAPTER XVI.

THE INFINITIVE AND PARTICIPLES.

224. The infinitive is really a verbal noun.

In early English, the infinitive ended in *en* (= Anglo-Saxon *an*); but this form was soon reduced to a form in *e.*

"He bad him al his lond *bisen* (rule),
And under him hegest for to ben;
And bad him *welden* (wield) in his hond
His folc."—*Genesis and Exodus* (*Morris*).

"So that men maken cuppes of hem, to *drinken* of; and of hire ribbes, and of the pennes of hire wenges men maken bowes fulle stronge, *to schote* with arwes and quarelle."
Mandeville.

"Þenne was Concience i-clepet
To *comen* and *apeeren;*
To-fore þe kyng and his counsel,
Clerkes and oþere.
Kneolynge Concience
To þe kyng loutede.
'Wolton *wedde* þis womman,' quod þe kyng."
Piers Plowman.

In time the *e* became mute, and the use of *to* before the infinitive became regular, except after certain auxiliary verbs; but it was not till comparatively recent times that our present usage obtained.

225. The modern usage is to leave out *to* after the auxiliary verbs, *can, shall, will, may, let, must, do;* and also after verbs of perception, *see, know, hear, feel;* and also after

make, need, dare, bid, and to insert it after all other verbs—*e.g.*,—

"*I can call* spirits from the vasty deep."
Shakespeare, 1 Henry IV.

"Thou *shalt not steal.*"

"Tell not me; when the butt is out, we *will drink* water."
Shakespeare, Tempest.

"And nothing *liken* me *might* more
Than *dwellen* by the roser aye."
Romaunt of the Rose.

"Whan he *may* on these branches *here*
The smalle birdes *singen* clere."—*Ibid.*

"There's hope a great man's memory *may outlive* his life half a year, but by 'r lady he *must build* churches, then, or else he *shall suffer* not thinking on."—*Hamlet.*

"*Would'st* thou *have* that
Which thou esteem'st the ornament of life,
And *live* a coward in thine own esteem,
Letting 'I dare not' *wait* upon 'I would'
Like the poor cat i' the adage."—*Macbeth.*

"I say the earth *did shake* when I was born."
Shakespeare, 1 Henry IV.

"As I stood under the tree *I saw* a squirrel *run* along the boughs."

"A spirit hath not flesh and bones, as ye *see* me *have.*"
St. Luke.

The verb *know,* present or future, does not take the infinitive; but the infinitive is found commonly after its past tenses.

"I have known him stand."
"I have known her continue."
"I had known him say the strangest things."

"Toward a river gan I me dresse,
That *I heard renne* faste by."

"Still must I *hear* the hoarse Fitzgerald *bawl*
His creaking couplets in a tavern hall."—*Byron.*

"I *felt* his hand *grasp* mine."

"What *need* we *fear* who knows it."—*Macbeth.*

"You cannot *make* me *believe* that."

"What *dare* the full-fed liars *say* of me."—*Tennyson.*

"But, Dick, her eyes so guard her face
I *durst* no more upon them *gaze*,
Than on the sun in July."—*Suckling.*

"*Bid* me *discourse, I will enchant* thine ear."—*Shakespeare.*

"Sweet rose, whose hue, angry and brave
Bids the rash gazer *wipe* his eye."—*Herbert.*

To is expressed—

"In friendship false, implacable in hate,
Resolved *to ruin* or *to rule* the state;
To compass this the triple bond he broke,
And fitted Israel for a foreign yoke."—*Dryden.*

"You may as well forbid the mountain pines
To wag their high tops, and *to make* no noise;
As seek *to soften* his Jewish heart."
Merchant of Venice.

Let, in the sense of *hinder*, requires the infinitive with *to.*

"Envy ywis shall never *let*
Some blame upon the folke *to set.*"
Romaunt of Rose.

"What should let the commonwealth to take due vengeance?"

But even in the sense of *permitting* we often find, especially in formal documents, the infinitive with *to.*

"I let you to know by these presents."

So also with *make*, *to* is often expressed.

"He maketh both the deaf to hear, and the dumb to speak."—*St. Mark's Gospel.*

Begin always takes the infinitive with *to;* but the old form *gin* never—

"He began to amend."
"Then Daunger on his feet *gan stond.*"
Romaunt of the Rose.

"And soon he began to suspect the government of plotting against him."—*Macaulay, England.*

Use takes the infinitive with *to*—

"If the ox hath *used to push* in time past."—*Exod.* xxi, 36.

"Apparel the king *used to wear.*"—*Esther* vi, 8.

So also *think*—

"One would *think* the deep *to be hoary.*"—*Job* xli, 32.

"*Think* not *to say* within yourselves."—*Matt.* iii, 9.

226. The infinitive with *to* is a noun; but it is a noun in which dwells the force of a verb. A noun is but the name of a thing; but the infinitive, as a noun, is the name of a doing, acting on other things, and acted on itself, and therefore *it may have an object*, e.g.,—

"*To put the Janes, the Souths, the Sherlocks* into such a situation that they must either starve or recant, publicly, and with the Gospel at their lips, all the ostentatious professions of many years, was a revenge too delicious to be relinquished."—*Macaulay, England.*

"*To sit* on rocks, *to muse* o'er flood and fell,
Where things that own not man's dominion dwell;
This is not solitude, 'tis but *to hold*
Converse with Nature, and *to view her charms unroll'd.*"
Byron.

So that the infinitive is a noun plus the (*a*) transitive, and (*b*) prolative force of its verb, *e.g.*,—

(*a.*) "To *suckle fools* and *chronicle small beer.*"
(*b.*) "*To make* the worse *appear* the better course."

In most cases the verbal noun in *ing* may be substituted for the infinitive. Thus—

"To die is natural" = dying is natural;
"To err is human" = erring is human.

"It is not too much *to say* that of the difference between right and wrong, Avaux had no more notion than a brute" = The saying that Avaux, &c., is not too much."

Macaulay.

"He tried to hunt" = he tried hunting.
"The matter fair *is of to make*"
= The matter is fair of making
Beautiful for poetry.—*Chaucer.*

"She *began to shiver*, and she *began to shake*"
= Began shivering and shaking.

"Fair daffodils, we weep to see
You haste away so soon."—*Herrick.*

"We weep to see" = we weep at seeing.

"He had hard words, ready to show why."—*Hudibras.*

Ready to show = ready for showing.

"The mighty master smiled to see
That Love was in the next degree."—*Dryden.*

"The master smiled at seeing."

227. The infinitive with *to* also expresses a purpose; as, "*we eat to live;*" "*I am come to see you.*"

This infinitive probably is gerundial (*Morris*), and represents a dative form in *e*.

"Sôthlîche ût eode se saedere his saed tô sâwenne."
Verily the sower went out to sow his seed."

The same gerundial infinitive expresses the notion of futurity; as, "*I have to make haste;*" "I am to go home."

"Queen Elizabeth *being to resolve*" = about to resolve.

Bacon.

"So, too, *what is there to see*" = what is there for seeing = also *to be seen.*

"I am owre young *to marry* yet" = too young for marriage.

The infinitive of purpose is often strengthened in older English by the word *for.*

"Whan that she leiser had, and *for to* extend
To lernen bookes was all hire liking."—*Chaucer.*

"And than holy chirche by jugement distreyneth him *for to do* open penance."—*Ibid.*

"Both Herod and Pontius Pilate, with the Gentiles and the people of Israel, were gathered together *for to do* whatever thy hand and thy counsel determined before to be done."—*Acts* iv.

"Now leave we Margaret and her knight
To tell you of the approaching fight."—*Scott.*

For to often = *to.*

"Vaineglorie is, *for to have* pompe and delît in his temporel highnesse, and glorye him in his worldly state."
Chaucer.

"And with a chuck he *gan* hem *for to call.*"—*Ibid.*

"I'll no longer stay
Than *for to* shed some tears,
For faults of former years."—*Herrick.*

The infinitive with *to* is used after (*a*) verbs, (*b*) nouns, and (*c*) adjectives, in what may be called a *prolative* sense, that is, as *carrying onward the idea* of the verb, noun, or adjective.

(*a.*) "Gentlemen, who *wished to entertain* their female friends, constantly sent for a band."—*Thackeray.*

"What knowledge he could master, he *strove to acquire.*"
Ibid.

"The Lord God had not *caused it to rain.*"—*Genesis.*

"But how unbidden shall I dare *to steep*
Jove's awful temples in the dew of sleep."
Pope's Iliad.

"Dare I in lame and simple pride
Hobble where Rogers *loves to glide.*"—*Colman.*

(*b.*) "You, Bob, are rather insolent, you know,
At being disappointed in your *wish*
To supersede all warblers here below,
And be the only blackbird in the dish."—*Byron.*

"In this was every *art* and every *charm*
To win the wisest, and the coldest *warm.*"
Pope's Iliad.

"Thy hate to Troy is this the *time to show.*"—*Ibid.*

"Sautree, notwithstanding his cruel disappointment, found *means to assemble* a considerable army."
Robertson, Charles V.

"A dancing *shape*, an *image* gay,
To haunt, *to startle*, and *way-lay.*"—*Wordsworth.*

"A perfect *woman*, nobly planned,
To warn, to comfort, and *command.*"—*Ibid.*

"This implies in it a *disposition to produce* happiness."
Butler, Sermons.

(*c.*) "Francis, who foresaw, but was *unable to prevent* this attempt, took the most proper *precautions to defeat it.*"
Robertson, Charles V.

"*Bred to disguise*, in public 'tis you hide."
Pope, Essays.

"Oh had'st thou, Cruel, been *content to seize*
Hairs less in sight, or any hairs but these."
Pope, Rape of the Lock.

"*Not loth*
To linger, I would here with you partake. . . .
The simple pastimes of the day and place."
Wordsworth.

"*Ready to halt, sure to fail.*"

"My ease and elegance were sensibly impaired, I was no longer *able to accommodate* myself to the current of conversation."—*The Rambler.*

228. The infinitive with *to* is also found after *how*—

"I know both *how to be abased*, and I know *how to abound*."—*Philippians* iv, 12.

"*How to perform* what is good, I find not."
Rom. vii, 18.

"Not any boast of skill, but extreme shift,
How to regain my severed company."—*Comus*, 273.

After *what*—

"Lecteur, mon ami, you shall now know *what to expect* in the next chapter."—*The Doctor*, xciii.

But is found with the simple infinitive—

"What will they then
But force the Spirit of grace itself?"
Paradise Lost, xii, 525.

The infinitive with *to* is used parenthetically generally, (*a*) to anticipate an objection, or (*β*) to state a purpose.

(*a.*) "Yet, *to say truth*, too late I thus contest."—*Milton.*

"During the century and a half that followed, there is, *to speak strictly*, no English history."—*Macaulay.*

"But, *to grant it thee unjust*,
That equal over equals monarch reign
Thyself, though great and glorious, dost thou count
Equal to Him, begotten Son?"—*Paradise Lost*, v, 832.

"For in this world, *to reckon everything*,
Pleasure to man there is none comparable
As is to read with understanding."—*Trevisa.*

So we have the phrases, *sooth to say*, *to be sure*, *to wit*, &c.

(*β.*) "Indeed, *to speak feelingly* of him, he is the card or calendar of gentry."—*Hamlet.*

"*To show this further*, let us suppose a man of the greatest and most improved capacity."—*Butler.*

"*To conclude*, let our charity towards men be exalted into piety towards God."—*Ibid.*

"But, *a little to balance this*, I shall give an account of more promising beginnings."—*Burnet.*

229. The simple infinitive without *to* is often used elliptically (*Mätzner*).

And art thou, dearest, changed so much
As meet my eye, yet *mock* my touch."—*Byron.*

"How the dear object from the crime *remove*,
Or how *distinguish* penitence from love."—*Pope.*

230. The infinitive expresses only the bare idea of the verb, undefined by time or place, and unlimited by number or person; and therefore there should properly be only one form of the infinitive; but in all languages, the limitation of *time* is recognized, and specially in English. Thus, we say, "*he ought to do it*," and "*he ought to have done it;*" "*he wished to go*," "*he wished to have gone*," "*you should go*," "*you should have gone.*"

"'Tis better *to have loved* and lost,
Than never to have loved at all."—*Tennyson.*

"Before I enter'd here, I called, and thought
To have begg'd or *bought* what I have took."
Shakespeare.

"I purpose *to write* the history of England."—*Macaulay.*

"The noneffective charge (of the army), which is now a heavy part of our public burdens, can hardly be said *to have existed*."—*Ibid.*

THE PARTICIPLES.

231. The participles used as adjectives are—

"Welcome the *coming*, speed the *parting guest*."

"By turns they felt the *glowing* mind
Disturbed, delighted, raised, refined."—*Collins.*

"Yet, like some sweet, *beguiling* melody,
So sweet we know not we are *listening* to it."
Coleridge.

"Avenge, O Lord, thy *slaughtered* saints, whose bones
Lie *scatter'd* on the Alpine mountains cold."—*Milton.*

"Then marked they, *dashing* broad and far,
The *broken* billows of the war,
And *plumed* crest of chieftains brave
Floating like foam upon the wave."—*Scott.*

Care must be taken not to confound the present participle in *ing* with the verbal substantive, or with the gerundive in *ing*, which often represents the infinitive with *to*.

In these lines on Burke—

"Who, too deep for his hearers, still went on refining,
And thought of convincing, while they thought of dining."
Goldsmith.

there is no participle, but a gerund and two verbal nouns. But in the lines just before, we find the participle—

"Though fraught with all learning, yet *straining* his throat,
To persuade Tommy Townsend to lend him a vote."

The common vulgarism, "Do you remember *me telling* you?" should be "Do you remember *my telling* you?"

The following passages illustrate the use of the participles proper, and of the gerunds and verbals in *ing*—

"He sung Darius great and good,
By too severe a fate
Fallen, fallen, fallen, fallen,
Fallen from his high estate,
And *welt'ring* in his blood;
Deserted at his utmost need
By those his former bounty fed,
On the bare earth *exposed* he lies."—*Dryden.*

"War, he sung, is toil and trouble;
Honour but an empty bubble;

Never *ending*, still *beginning*,
Fighting still and still *destroying*.
If the world be worth thy winning (*verbal*),
Think, O think it worth enjoying (*gerund*)."—*Ibid.*

"In vain, his little children *peeping* out
Into the *mingling* storm, demand their sire,
With tears of artless innocence. Alas.
On every nerve
The deadly winter seizes;
And o'er his inmost vitals creeping close,
Lays him along the snow, a *stiffen'd* corse,
Stretch'd out and *bleaching* in the northern blast."
Thomson.

232. The participle, both active and passive, is used absolutely, both with pronouns (especially the relative) and nouns.

"*Ligging* in host, as I have said ere this,
The Greekes strong about Troy toun,
Befell, that whan that Phœbus shining is."
Chaucer, Troilus and Cresseide, iv, 1.

"*Departed out* of this parliament echone,
This Troilus without wordes mo,
Unto his chamber spedde him fast alone."
Ibid.

"Why should he then protect our sovereign,
He being of age to govern himself."
Shakespeare, 2 Henry IV.

233. "*Which being so divine and comfortable a thing* to them who receive it worthily. My duty is to exhort."—*Exhortations in Communion Service.*

"I grant that, *men continuing what* they are,
Fierce, avaricious, proud, there must be war."
Cowper.

"These nine in buckram that I told thee of,
Their points being broken, began to give
Me ground."—1 *King Henry IV*, ii, 4.

"*Of old sat* Freedom on the height,
The thunders breaking at her feet."—*Tennyson.*

"Why so, *being gone*,
I am a man again."—*Shakespeare.*

234. The last passage brings before us another peculiar use of the participle, which is often used absolutely without a noun.

"God that made the world and all things therein, *seeing that He* is Lord of heaven and earth, dwelleth not in temples made with hands."—*Acts* xvii, 24.

This usage gives often a conditional force—

"Queen Elizabeth *being* to resolve" = since she was to resolve.

"*Given that two* straight lines cannot enclose a space, a box must have at least three sides" = it being given.

"My Lords, *having said this*, let me be led to death" = since I have said this.—*Shelley, Cenci.*

235. "But, *granting now we shall* agree,
What is it you expect from me?"—*Hudibras.*

"And if thou hast the mettle of a king,
Being wronged as we are by this peevish town,
Turn thou the mouth of thy artillery
. . . . against these saucy walls."
Shakespeare, King John, ii, 1.

From this absolute use of the participle arose probably the use of *regarding*, *respecting*, *saving*, &c., as quasi-prepositions—

Regarding thine hour; *respecting* the thing we spoke about; *saving* your presence; *according* to your promise; *notwithstanding* the cold.

"For as *touching* the ministering to the saints, it is superfluous that I write to you."—2 *Cor.* ix, 1.

236. The verbal noun in *-ing*, called the gerund, governs a case as if it were the infinitive.

"The *adorning thee* with so much art
Is but a barbarous skill,
'Tis but the poisoning of the dart,
Too apt before to kill."

The gerund is often used instead of the infinitive with *to*, probably by confusion with it in earlier times.

"You cannot decline seeing him" = you cannot decline to see him.

"He began counting the money" = he began to count.

237. In transitive verbs which require an object to make complete sense, the present participle is always active, the past participle always passive; but the past participle acquires an active meaning in combination with *having*, corresponding in this way with the past participle of deponent verbs in Latin. Thus—

Beaten is passive; *having beaten* is active.

"There is no presumption worth mentioning against his *having exerted* this miraculous power."—*Butler's Analogy.*

"Is it well to wish thee happy?—*having known* me, to decline
On a range of lower feelings, and a narrower heart than mine!"—*Tennyson.*

"This happy night the Frenchmen are secure,
Having all day *caroused and banqueted.*"
Shakespeare, 1 *Henry VI.*

The past participle is often compounded with *being*, and thus acquires a present force—

"Why, so! *being gone*,
I am a man again."—*Shakespeare, Macbeth.*

In composition with *having been*, the past participle is

used of an action regarded as present at a moment of past time—

Having been left behind, having been forgotten, having been seen, &c.

238. The past participle is often used elliptically.

"He, after *Eve seduced*, unminded slunk
Into the wood fast by."—*Milton.*

"Six frozen winters *spent*,
Return with welcome home from punishment."
Shakespeare, Richard II.

"He, alone,
Who, *nothing tasked*, is nothing weary too."
Browning, Paracelsus.

CHAPTER XV.

THE ADVERBS.

239. The adverb is that part of speech which expresses the circumstances in which an action takes place. We need not, therefore, be surprised to find that nearly all the other parts of speech contribute to the formation of adverbs.

Nouns, pronouns, adjectives, prepositions, alike appear as adverbs.

Adverbs are either *simple* or *compound*, that is, they consist either of one *word*, or more than one compounded together: when, when-so-ever.

Simple Adverbs.

240. Space.

"But *where's* the man who counsel can bestow,
Still pleas'd to teach and yet not proud to know."
Pope.

"A sudden star it shot through liquid air,
And drew *behind* a radiant trail of hair."—*Pope.*

"Ah *whither* art thou hastening? Too severe
Have been thy sufferings, O Laertes' son."—*Landor.*

"The glorious Lamp of Day, the Sun,
The *higher* he's a-getting,
The *sooner* will his race be run,
And *nearer* he's to setting."—*Herrick.*

241. Time.

"*Night* and *day* she watched the corpse."

"*Long* looked for, *long* delayed."

"Then *first* adorned
With her bright luminaries that set and rose."
Milton.

"How cold must be my bosom *now*,
When e'en thy smiles begin to pall."—*Byron.*

"Gather ye rose-buds *while* ye may,
Old Time is *still* a-flying."—*Herrick.*

"Truths, that wake
To perish *never*."—*Wordsworth.*

"*Long*, *long* that hour has past, but *when*
Shall I forget its gloomy scene."—*Moultrie.*

"But *yesterday*, and Britain might have stood against the world. *Now*, none so poor as do her reverence."
Chatham.

242. Degree.

"'Tis not the good, the wise, the brave,
That *safest* shine, or *highest* rise."—*Carlyle.*

"And, *louder* than the bolts of heaven,
Far flashed the red artillery."—*Campbell.*

"In six months his acquaintances began *much* to doubt him."—*Colman.*

243. Manner.

"Time hung heavy on our hands, for our fast days seemed to pass very *slowly;* and our strength was *rapidly* sinking, from being *so much* afloat."—*Hood.*

"While the battle rages *loud* and long."—*Campbell.*

"A temper and character, *absolutely* good and perfect, which is in a higher sense excellent, and *proportionably* the object of love and approbation."—*Butler's Sermons.*

"And besides, as we are *greatly* in the dark upon what the exercise of our living powers themselves depend, so we are *wholly* ignorant what the powers themselves depend upon."—*Ibid, Analogy.*

"The siege was *more reasonably* directed against the northern and western sides of the city."—*Gibbon.*

"Small by degrees, and *beautifully* less."

"*Why* do you speak so *startingly* and *rash.*"
Shakespeare, Othello.

"The late Mr. Bardell glided almost *imperceptibly* from the world."—*Dickens.*

"Whose tints as *gently* sunk away
As a departing rainbow's ray."—*Byron.*

"*Till fast* declining, one by one,
The sweetnesses of love are gone."—*Moore.*

"Dear regions of silence and shade,
Soft scenes of contentment and ease,
Where I could have *pleasingly* strayed,
If aught in her absence could please."—*Shenstone.*

"I do beseech you, if you bear me *hard,*
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure."—*Shakespeare, Julius Caesar,* iii.

"Sound drums and trumpets *boldly* and *cheerfully.*"
Richard III.

"To be *thus* is nothing, but to be *safely thus*."—*Macbeth.*

"*Slowly* and *sadly* we laid him down."—*Wolfe.*

"While I nodded, *nearly* napping, *suddenly* there came a tapping,
As of some one *gently* rapping, rapping at my chamber door."—*Poe.*

244. Cause.

"*Why* should you want? Behold the earth hath roots."
Shakespeare, Timon of Athens.

"I have forgot *why* I did call thee back."
Shakespeare, Romeo and Juliet.

"Ye seek me, not *because* ye saw the miracles, but *because* ye did eat of the loaves and were filled."—*John* vi, 26.

"Ask me no more, if east or west,
The Phœnix builds her spicy nest,
For unto thee *at last* she flies,
And in your fragrant bosom dies."—*Carew.*

Compound Adverbs.

245. Space—

"*Anywhere, anywhere*, out of the world."—*Hood.*

"Slow melting strains, their queen's approach declare,
Where'er she turns, the Graces homage pay."—*Gray.*

"Ask me no more where those stars light,
That *downwards* fall in dead of night."—*Carew.*

"He wore it *Sundays* and *werkadays*."—*Anon.*

"And *whereinsoever* ye shall perceive yourselves to have offended."—*Book of Common Prayer.*

"And on the border all *without*,
Was written on the stone *about*."—*Chaucer.*

246. Time.

"*Week in, week out*, from morn till night,
You may hear his bellows blow."—*Longfellow.*

"It must be done *to-night*, and something from the palace."—*Macbeth.*

"I do cures *to-day* and *to-morrow*."—*Luke* xiii.

"*What time* the mighty moon was gathering light,
Love paced the thymy plots of paradise."—*Tennyson.*

"She should have died *hereafter*."—*Macbeth.*

"But they, by these prevailing voices now
Lured, *evermore* draw nearer to the land."—*Anon.*

"*I ever more* did love you, Hermia."
Shakespeare, Midsummer Night's Dream.

"Thou ladder *wherewithal*
The mounting Bolingbroke ascends the throne."
Shakespeare, Richard II.

247. Degree.

"Go in peace, Humphrey, *no less* beloved
Than when thou wert protector of the king."
2 Henry VI.

"I *rather* dread the loss of use than fame;
If you—and *not so much* from wickedness
As some wild turn of anger."—*Tennyson, Idylls.*

"Less fair, *less winning* soft, *less amiably* mild."
Milton.

248. Manner.

"Then spake the Queen, and *something bitterly*."
Tennyson, Idylls.

"*More near* from out the Cæsar's palace came
The owl's long cry, and, *interruptedly*,
Of distant sentinels the fitful song."—*Byron.*

"The smiles of joy, the tears of woe,
Deceitful shine, *deceitful* flow."—*Moore.*

"Thus *most invectively* he pierceth through
The body of the country."
Shakespeare, As You Like It.

"See that ye walk *circumspectly*."—*Ephes.* v, 15.

"What shall we eat, or *wherewithal* shall we be clothed."
Matt. vi, 31.

249. Cause.

"*Wherefore* hast thou afflicted thy servant?"
Numbers.

"O thou of little faith, *wherefore* didst thou doubt."
Matt. xiv, 31.

"*Because* he hath set his love upon me, *therefore* will I deliver him."—*Psalms* xci, 14.

250. To these must be added the adverbs of affirmation and negation: *yea, yes; nay, no, not.*

"*Yea*, hath God said, ye shall *not* eat of every tree of the garden."—*Gen.* iii,

"Let your conversation be *yea, yea, nay, nay.*"
Matt. v, 37.

"*Not*, as in northern climes, obscurely bright."—*Byron.*

"But I'd say he had *not*,
And I'll be sworn you would believe my saying,
Howe'er you lean to the *nay-ward*."
Shakespeare, Winter's Tale, ii, 1.

"Tears, idle tears, I know *not* what they mean."
Tennyson.

"Spring returns, but *not* our bloom,
Still 'tis winter in the tomb."—*Cowper.*

"Steals that which *not* enriches him,
But leaves me poor indeed."—*Shakespeare, Othello.*

"There go the ships that furrow out their way,
Yea, there of whales enormous sights we see."
Sir H. Wotton.

251. Some peculiar adverbial usages must be noted.
Nothing—

"She was *nothing* bettered, but rather grew worse."
Mark, v, 26.

"When Pilate saw that he could prevail *nothing*."
Matt. xxvii, 24.

So = of such a kind = in such a way.

"Thy gentrie bleats, as if thy native cloth
Transfused a sheepishness into thy storie:
Not that they all are *so*."
Herbert, Church Porch.

"God then deals blessings.—If a king did *so*,
Who would not haste, nay, give, to see the show."
Ibid.

"*So* the struck eagle, stretch'd upon the plain,
No more thro' rolling clouds to soar again,
View'd his own feathers on the fatal dart."—*Byron.*

Too (intensive *to*) = as well; in addition = excessively.

"If with thy watch that *too* (the soul)
Be down, then winde up both."—*Herbert.*

"The world's *too* little for thy tent,
A grave *too* big for me."—*Ibid.*

"Here are no false entrapping baits
To hasten *too too* hasty fates."—*Sir H. Wotton.* (?)

Once = once for all = as soon as = at the very moment that (with *when*, &c.)

"When *once* thy foot enters the church, be bare."
Herbert.

"O, that I *once* past changing were
Fast in thy paradise."—*Ibid.*

"And if they *once* reply,
Then give them all the lye."—*Raleigh.*

Then, sometime, here, only, above = adjectives.

"The seed of the *then* world."—*Byron.*

"Good, *sometime* queen.—*Shakespeare.*"

"Thy sometimes brother's wife."—*Ibid.*

The *above* title, the *above* record, &c.

But—

"*Bote* he haþ leve to lessen out
As ofte as him lyketh."—*Piers Plowman.*

"Þan asswyþe Pers þey soghte,
But al here sekyng was for noȝte."
Robert of Brunne.

"*But* hise desciples axiden him what this parable was."
Wycliffe.

But = besides, only.

"A longer had she sung, *but* with a frown,
Revenge impatient rose."—*Collins.*

"There seems a floating whisper on the hill,
But that is fancy."—*Byron.*

"The mighty master smiled to see
That Love was in the next degree;
'Twas *but* a kindred sound to more."—*Dryden.*

"Nor cut thou less nor more
But just a pound of flesh."
Shakespeare, Merchant of Venice.

"For that's a narrow joy, is *but* our own."
Ben Jonson.

"No smith can make such locks, *but* they have keyes," *i.e.*, locks, that they have not keys for.—*Herbert.*

CHAPTER XVI.

PREPOSITIONS.

252. Prepositions express the relations of things to each other in time, space, or idea. Originally, the relations expressed by the preposition were simply local, but these relations were easily transferred to time, and as easily to relations of things of the mind, or ideas, to each other. The winner in a race is not only *before* the loser in *space*, but also in *time;* and with regard to thoughts, these too are separated from each other by distinct, though minute intervals, and act and interact on each other.

253. There are three classes of prepositions, in respect of their *meaning.*

α. Prepositions which express *motion from* a place.

β. Prepositions which express *motion to* a place.

γ. Prepositions which express *rest.*

There are also three classes of prepositions in respect of their *form*, namely, *simple* prepositions, *compound*, and *periphrastic*—e.g., *in*, *in-to*, *in-stead of.*

Prepositions arranged with regard to their meaning.

α. Motion from—

Of (= off), off, from, out of, since, but, without.

β. Motion to—

To, in-to, up-on, on to, within, till, until, toward, towards, unto.

γ. Rest in or near—

In, on, up, above, after, below, behind, before, beside, besides, about, over, beneath, abaft, against, along, among, amongst, anent, down, ere, beyond, betwixt, round, around, between, athwart, through, without, with, under, inside, by, aslant, astride, across, throughout, next, nigh, of, for.

254. Prepositions arranged with regard to their form.

Simple—

After, at, by, for, from, in, on, off, of, out, to, till, under, up, with, per.

Compound—

A-down, a-baft, be-hind, be-fore, be-yond, a-round, a-gainst, an-ent, a-mong, but (= be-out), under-neath, beneath, un-til, up-on, with-in, with-out, through-out, a-bout, a-cross, a-mid, a-thwart, a-long, be-tween, be-twixt, to-ward, since (= sith-thence).

Periphrastic—

In-stead of, by dint of, for the sake of, in consequence of, despite of, by means of, because of, in virtue of, in lieu of, by way of, on behalf of, with regard to, with respect to.

255. Prepositions are placed before nouns, or noun-terms, and connect them with nouns, verbs, or adjectives.

The following passages will illustrate the various usages of the most important prepositions.

256. Of, off, (German *ab*; Anglo-Saxon *of, af*; Latin *ab*; Greek *ἀπό*), implies separation, origin, partition.

"Which of you that bereth him beste of alle" = out of all.
Chaucer.

"A clerk ther was *of* Oxenford also" = from Oxenford.
Ibid.

"*Of* partial Jove too justly we complain" = our complaints spring from Jove.—*Pope.*

"His spere was *of* fine cypress" = made from.—*Chaucer.*

"Beyond the manhood *of* a Roman rearing" = belonging to.—*Milton, Areopagitica.*

"Then goes he to the length *of* all his arm."
Shakespeare, Hamlet.

"*Of* old sat Freedom on the height."—*Tennyson.*

"*Of* late." "*Of* a child."—*Mark* ix, 21.

"Heart with strings *of* steel,
Be soft as sinews *of* the new-born babe."—*Ibid.*

"But in the course *of* one revolving moon,
Was chemist, fiddler, statesman, and buffoon."
Dryden.

"Ne *of* his speech dangerous ne digne."—*Chaucer.*

"But bold *of* soul when headlong fury fired."—*Pope.*

"Ask *of* thy mother Earth, why oaks are made
Taller and stronger than the weeds they shade."
Pope.

"I pray you what is't *o'*clock?
You should ask what time *o'* day; there's no
Clock in the forest."—*Shakespeare, As You Like It.*

"Thus I hurl
My dazzling spells into the spongy air,
Of power to cheat the eye, with blear illusions."
Milton, Comus.

"So loving-jealous *of* his liberty."
Shakespeare, Romeo and Juliet.

"Short *of* an eye," "swift *of* foot," "short of stature," "the swain, mistrustless *of* his smutted face."—*Goldsmith.*

"A good man there was *of* religioun."—*Chaucer.*

"Infirm *of* purpose,
Give me the daggers."—*Shakespeare, Macbeth.*

"Lavish *of* destroying, and yet fond *of* life."—*Young.*

"Had you been there, I think you would have begged
The ring *of* me to give the worthy doctor."
Shakespeare, Merchant of Venice.

"Every woman shall borrow *of* her neighbour."
Exodus.

"St. Patrick was a gentleman,
And came *of* decent people."—*Irish Song.*

"Fortune has not been kind to me, good friends,
But let not that deprive me *of* your loves."
Taylor, Philip van Artevelde.

"A sickness caught *of* me, and yet I well."
Shakespeare, Winter's Tale.

"I pray you *of* your courtesy,
He being as he is, to let me be."—*Tennyson.*

Of is also used with a noun where we might expect an adjective, attributively.

A man of might = a mighty man.

A man of renown = a famous man.

The Lord of Might = the mighty Lord.

"She was a phantom *of* delight."—*Wordsworth.*

"Women and children *of* so high a courage,
And warriors faint! why, 'twere perpetual shame."
Shakespeare, King Henry VI.

A man of iron, a horse of wood, a coat of leather.

Of = about.

"Tell thy mule *of* patience."—*B. Jonson, Sejanus.*

257. Off is used both of motion and rest.

"The vessel lay all night *off* the shore."

"She lighted *off* the camel."—*Genesis.*

"Others cut down branches *off* the trees."—*St. Mark.*

"I cannot get *off* my bargain."

"He fell *off* the wall."

258. From = (fram, from, fro).

"*Fro* that londe men gon toward the lond of Baccharie."
Mandeville.

"Survey mankind *from* China to Peru."—*Johnson.*

"A heavy sentence, my most sovereign liege,
And all unlook'd for *from* your Highness' mouth."
Shakespeare, Richard II.

"When *from* the Dauphin's crest thy sword struck fire."
Shakespeare.

"Grave mother of majestic works,
From her isle-altar gazing down."—*Tennyson.*

"Apollo *from* his shrine
Can no more divine."—*Milton.*

"Hail to thee, blithe spirit,
Bird thou never wert,
That *from* heaven or near it,
Pourest thy full heart."—*Shelley.*

"Stole a maiden *from* her place,
Lightly to the warrior stept,
Took the face-cloth *from* the face,
Yet she neither spoke nor wept."—*Tennyson.*

"I charm thy life
From the weapons of strife."—*Southey*

"*From* shelf to shelf ambition clambers up
To reach the naked'st pinnacle of all.
Whilst magnanimity, absolved *from* toil,
Reposes self-included at the base."—*H. Taylor.*

"*From* the earth a dewy mist
Went up and watered all the ground."—*Milton.*

"Though every wave she climbs divides us more,
The heart still follows *from* the loneliest shore."
Byron.

259. To = addition.

"Cyriak, this three years' day, these eyes though clear,
To outward view, of blemish, or of spot,
Bereft of life their seeing have forgot;
Nor *to* their idle orbs doth sight appear."—*Milton.*

"Her native maids
To some unwearied minstrel dancing."—*Collins.*

"The rocks and nodding groves rebellow *to* the roar."
Gray.

"Some feelings are *to* mortals given,
With less of earth in them than heaven."—*Scott.*

"Stronger by weakness, wiser, men become
As they draw near *to* their eternal home."—*Waller.*

"Her lips were red, and one was thin,
Compared *to* that was next her chin."—*Suckling.*

"*To* tell red Flodden's dismal tale."—*Scott.*

"Our song and feast shall flow
To the fame of your name."—*Campbell.*

"A youth *to* fortune and *to* fame unknown."—*Gray.*

"An eye like Mars, *to* threaten and command."
Shakespeare, Hamlet.

"Is it not like the king?
As thou art *to* thyself."—*Ibid.*

"Anon they move,
In perfect phalanx, *to* the Dorian mood."—*Milton.*

260. On = (an, a).

"And now his shorter breath, with sultry air,
Pants *on* her neck and fans her parting hair;
In vain *on* Father Thames she calls for aid."—*Pope.*

"*On* earth thou wert all but divine,
As thy soul shall immortally be."—*Byron.*

"If thy ambition late aroused, was that
Which crushed thee *on* this perilous adventure,
Then I will be ambitious too."—*Philip van Artevelde.*

"What noble pomp, and frequent, have not I
On regal decks beheld."—*Wordsworth.*

"I'll get up
Behind the curtain *on* a stool and hearken.
B. Jonson, The Fox.

"Wouldst thou have a blessing fall upon thee,
Open the door and it will shower *on* thee."—*Quarles.*

"I looked with steadiness as sailors look
On the north star, or watch-tower's distant lamp."
Wordsworth.

261. At = (æt, ad).

"I was set *at* work
Among my maids."—*Shakespeare, K. Henry VIII.*

"The French opposed this, with all the artifices they could set *at* work."—*Burnet.*

"Be you contented, wearing now the garland,
To have a son, set your decrees *at* naught."
Shakespeare, K. Henry V.

"There is no book that is acceptable unless *at* certain seasons."—*Milton, Areopagitica.*

"The scene is touching, and the heart is stone
That feels not *at* that sight, and feels *at* none."
Cowper.

"Each laid his hand *at* the same moment on the gate."
Southey.

262. By = (bi; German *bei;* Sanscrit *a-bhi*).

"As when men wont to watch
On duty, sleeping found *by* whom they dread."
Milton.

"Hard *by* the village, wherein I was born,
Stands an old shrine."—*Southey.*

"So that design was lost *by* those, who had built all their hopes upon it, and were now highly offended with some of their own party who had *by* their opposition wrought themselves into good places."—*Burnet.*

263. In = (an, on).

"And so befel, that, long or it were day,
This man met, *in* his bed, ther as he lay,
How that his felaw gan upon him calle."—*Chaucer.*

"Read ye that run the awful truth
With which I charge my page;
A worm is *in* the bud of youth,
And at the root of age."—*Cowper.*

"O love! when womanhood is *in* the flush,
And man's a young unspotted thing,
His first breath'd word, and her half-conscious blush,
Are fair as light *in* heaven, or flowers *in* spring."
Allan Cunningham.

"But *in* these serious works designed
To mend the morals of mankind."—*Churchill.*

"Men and women moving here and there,
That coursing one another *in* their steps,
Have made their feet a tune."—*Dryden.*

"*In* all this time of fear and disorder, the queen showed an extraordinary firmness."—*Burnet.*

264. With = (with, wither, mid; German mit).

"And now I see *with* eye serene
The very pulse of the machine."—*Wordsworth.*

"They sin who tell us love can die,
With life all other passions fly,
All others are but vanity."—*Southey.*

"Where like a new born babe it soft doth lie
In bed of lilies, wrapt in tender wise,
And compast all about *with* roses sweet."—*Spenser.*

"Ah! would 'twere so *with* many
A gentle girl and boy."—*Keats.*

"*With* these forced thoughts, I prythee, darken not
The mouth o' the feast."—*Shakespeare, Winter's Tale.*

"I will
Be at hand *with* the army."—*B. Jonson, Cataline.*

"Who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law-days, and in session sit
With meditations lawful."—*Shakespeare, Othello.*

"*With* children, affection seldom fails of finding its due return."—*Southey.*

265. But = (be-out, without, except), used with negative in Old English.

"And þei hadden not wiþ hem ne-but o-loof in þe boot."
Wycliffe, St. Mark.

"Ther was also a nonne, a prioresse,
That of hire smiling was ful simple and coy,
Hire gretest othe n'as *but* by Seynt Eloy."—*Chaucer.*

"Keep out those fellows; I'll have none come in
But the high constable, the man of peace."
B. Jonson, Tale of a Tub.

"None *but* the brave deserves the fair."—*Dryden.*

266. Up (German auf).

"They climbed *up* the hill."

"The spider works her way *up* her web to the ceiling."

"Half way *up* the stairs it stands."—*Longfellow.*

267. Up-on.

"Princess, if our aged eyes
Weep *upon* thy matchless wrongs."—*Cowper.*

"I call *upon* the honour of your Lordships to reverence the dignity of your ancestors."—*Chatham.*

268. Over = (ofer, comparative of *a-b-ove;* German über).

"The moon,
Glides glimmering *o'er*
My fleece-like floor,
By the midnight breezes strewn."—*Shelley.*

"He who hath bent him *o'er* the dead."—*Byron.*

"Cross her hands humbly,
As if praying dumbly,
Over her breast."—*Hood.*

269. Under = (under, undar; German unter).

"*Under* the greenwood tree
Who loves to lie with me."

"When thou wast *under* the fig-tree I saw thee."
John i, 48.

Through = (thurh, thorough; German durch).

"Coming *thro'* the rye."

"And there lay the steed with his nostril all wide,
For *through* it there rolled not the breath of his pride."
Byron.

270. Round.

"One lovely arm was stretched for aid,
And one was *round* her lover."—*Campbell.*

"The flames that lit the battle's wreck,
Shone *round* him, o'er the dead."—*Mrs. Hemans.*

271. After = (af-ter, aft).

"Ye shall not go *after* other gods."—*Deut.* vi, 14.

"The evil that men do, lives *after* them."—*Shakespeare.*

"*After* a storm comes a calm."

272. Out of (adverb + preposition.)

"My hounds are bred *out of* the Spartan breed."
Shakespeare, Midsummer Night's Dream.

"*Out of* the eater came forth meat, and *out of* the strong came forth sweetness."—*Judges* xiv, 11.

"I have chosen you *out of* the world."—*John* xv, 19.

"They were astonished *out of* measure."—*Mark* x, 26.

CHAPTER XVII.

CONJUNCTIONS.

273. Conjunctions are particles which join sentences or words together.

They are of three kinds.

1st. Copulative Conjunctions.

2nd. Disjunctive Conjunctions.

3rd. Adversative Conjunctions.

The following passages illustrate their use.

274. Copulative conjunctions.

"He sent fra hegh *and* up-toke me,
Fra many watres me nam he."
Metrical English Psalter (*Morris*).

"Thou marshall'st me the way that I was going,
And such an instrument I was to use."
Shakespeare.

"Sleet, *and* hail, *and* thunder,
And ye winds that rave,
Till the sands thereunder
Tinge the sullen wave."—*Hood.*

"The goddess would no longer wait,
But, rising from her chair of state,
Left all below, at six *and* seven,
Harness'd her doves, *and* flew to heaven."—*Swift.*

"A train-band captain *eke* was he
Of famous London town."—*Cowper.*

275. Disjunctive Conjunctions.

"Seasons return, but not to me return
Day *or* the sweet approach of even *or* morn,
Or light of vernal bloom *or* summer's rose,
Or flocks, *or* herds, *or* human face divine."—*Milton.*

"But, Lord of oceans, when compared with Thee,
What is the ocean, *or* her wealth to me?"—*Quarles.*

"Had joys no date, *nor* age no need."—*Raleigh.*

"Which *neither* listlessness *nor* mad endeavour,
Nor man, *nor* boy,
Nor all that is at enmity with joy
Can utterly abolish *or* destroy."—*Wordsworth.*

"'Tis not the good, the wise, the brave,
That safest shine *or* highest rise."—*Carlyle.*

"*Whether* 'tis nobler in the mind, to suffer
The stings and arrows of outrageous fortune;
Or to take arms against a sea of troubles
And, by opposing, end them?"—*Shakespeare.*

"Neither shall ye touch it, *lest* ye die."—*Gen.*

"I had fainted *unless* I had believed to see the goodness of the Lord."—*Psalms.*

276. Adversative Conjunction.

"Right faithful, true, he was in deede and word,
But of his cheere did seem too solemne sad."
Spenser.

"What though its prospects now appear
So grateful to the mind,
Yet groundless Hope, and teasing Fear
By turns the busy moments share,
And leave a sting behind."

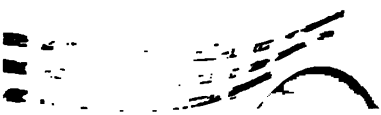
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Joy, sorrow, fear, pain, wonder, pity—in short, every phase of man's intellectual, moral, and physical life finds expression in interjections; but they are no more to be formulated in grammatical rules than are the cries of the dog, the lion, or the ox.

Many interjections, however, are contracted or mutilated forms of other parts of speech or of sentences.

Such are—Indeed! well-a-day! what! zounds! jiminy!

"*Out upon Time!* It will leave no more
Of the things to come than the things before."
Byron.

CHAPTER XIX.

SYNTAX OF THE SENTENCE.

279. We have seen that every sentence consists of two parts—the subject and the predicate; but this simple arrangement admits of great and intricate development, for sentences have to express the keenest emotions, the most complex and complicated feelings, and the most refined, subtle, and elaborate arguments. It is the duty of the grammarian to analyze or pull to pieces long and elaborate sentences, and to assign to each part its proper place and force in the expression of thought. A simple sentence consists of a noun or noun-term as the subject, and a verb, with or without an object to complete its sense, as the predicate.

Soldiers march = subject + predicate.

Soldiers carry rifles = subject + predicate + object.

280. But both subject and predicate may be enlarged by

modifying words or clauses, that are added as attributes (attributive adjuncts) to each, as in the sentence—

"Man, that is born of a woman, hath but a short time to live."

Analysis—

Here *man* = subject; *that is born of a woman* = relative clause, enlarging the subject, and thus defining it; *hath* = predicate; *but a short time* = object; *to live* = attributive adjunct of predicate.

281. Sentences may be grouped under three heads.

1. Simple sentences.
2. Simple sentences enlarged.
3. Complex sentences.

For the first two sentences the following tabular forms will be enough :—

282. 1. The Simple Sentence.

	Subject.	Predicate.	
	Noun, or Noun-term.	Verb.	Complement.
1	The Lion	roars.	
2	The Wolf	behowls	the moon.
3	These	are	thy works.
4	The Gates	are	past.
5	Heaven	is	won.
6	Thunder	shakes	the sky.
7	(Thou)	spare	him.
8	(Thou)	come.	
9	Love	inspires	the poet.
10	(Thou)	mark	yon mansion.

283. 2. The Simple Sentence enlarged.

	Subject.		Predicate.		
	Noun, or Noun-term.	Attributive Adjective.	Verb.	Complement.	Attributive Adverb.
1	I		feel	his absence	in the hour of prayer.
2	ray	not one guiding	was	visible	thro' the thick mist.
3	voice	the trumpet's	hath roused	the land	
4	chief	the	is	coming	in his hall.
5	Angelus	the	sounded		softly from the belfry.
6	Scots	the	beheld	the English host	from Flodden's ridge.
7	foe	the Scottish	has fired	his tent.	

284. 3. A complex sentence is one in which one or more sentences group themselves round the simple subject and its predicate; all such sentences which enlarge and modify either the subject or the predicate can and must be analyzed as parts of a whole complete in themselves.

Such a complex sentence is the following—

"Near yonder thorn, that lifts its head on high,
Where once the sign-post caught the passing eye,
Low lies that house, where nut-brown draughts inspired
Where grey-beard mirth and smiling toil retired;
Where village statesmen talked with looks profound
And news much older than their ale went round."
Goldsmith.

The simple thought is "low lies that house;" all the rest is enlargement either of subject or predicate.

285. It is to be remembered that the complement of the verb *to be* is either an adjective or a noun, and the complement (or object) of a transitive verb must be a noun, or noun-term. In sustained composition, the sentences and the different clauses of the sentences are knit together by connective particles, either conjunctions, or in some cases, adverbs—as in the following passage.

"*So* the struck eagle stretch'd upon the plain
No more through rolling clouds to soar again,
Viewed his own plumage on the fatal dart,
And winged the shaft that quivered in his heart."—*Byron.*

So connects this sentence with the one before it.

"I am no orator, as Brutus is,
But, as you know me all, a plain blunt man,
That loved my friend: and that they know full well
That gave me public leave to speak of him;
For I have neither art, nor words, nor worth,
Action nor utterance, nor the power of speech
To stir men's blood."—*Shakespeare.*

286. Analysis of the Complex Sentence.

Connective Particle.	Kind of Sentence.	Subject.			Predicate.		
		Noun or Noun-term.	Attributive Adjunct.	Attributive Clause.	Verb.	Complement.	Adverbial Adjunct.
	Principal, *a*.	Galley	a, light, many		floats		in Coron's bay
	Co-ordinate with A	lamps	the		are	bright	through Coron's lattices
For	Subordinate to "are bright"	Seyd, the Pacha,			makes	a feast a feast for promised triumph yet to come, when he shall drag the fettered rovers home	to-night
When	Subordinate of complement	he			shall drag	rovers, the fettered	home
	Principal, *b*.	he			hath sworn	this	by Allah and his sword

287. Analysis of Complex Sentence.—*Paradise Lost*, Bk. i., 381-391.

Connective Particle.	Kind of Sentence.	Subject.			Predicate.		
		Noun, or Noun-term.	Attributive Adjunct.	Attributive Clause.	Verbs.	Complement.	Adverbial Adjunct.
	Principal	those	gods adored among the nations round.	who, from the pit of hell, roaming to seek their prey on earth, durst fix their seats, long after, next the seat of God; their altars by His altar	were	chief	
	Subordinate (relative)	who	roaming... earth		durst	fix altar	long after, next the seat of God
And	Co-ordinate, 1		from the pit of hell		durst	abide Jehovah, thundering out of Sion, throned between the cherubim.	
Yea	Co-ordinate, 2				placed	their shrines abominations	often within His sanctuary itself.
And	Co-ordinate, 3				profaned	his holy rites and solemn feasts	with cursed things
And	Co-ordinate, 4				durst	affront His light	with their darkness.

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288. Simple sentences.

I weep, affection dies, awake, life is short, I am the Power, he bears the sword, the blood stirs, the lion roars, I charm thy life, seek peace, they threaten war, time flies, light be the turf, fill the bowl, time wasteth years, night is come, the sea smiles, railing is intolerable, what is power?

289. Simple sentences enlarged.

"The gentle swan, with graceful pride,
Her glossy plumage laves."—*Cunningham.*

"He was a man most like to virtue."—*Jonson.*

"Thus King Henry throws away his crutch."
Shakespeare.

"Is this the merry May of tale and song?"

"Now morn, her rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl."
Milton.

"How might a prince of my great hopes forget
So great indignities."—*Shakespeare.*

"Nothing is here for tears."—*Milton.*

"Noble she is by birth, made good by virtue."

"Madam, you wrong the king's love with these fears."
Shakespeare.

"And yet how lovely in thine age of woe,
Land of lost gods and godlike men art thou!"
Byron.

290. Analysis of the complex sentence. Examples:—

"The colour from the flower is gone,
Which, like thy sweet eyes, smiled on me."—*Shelley.*

"I do remember me, that, in my youth,
When I was wandering, upon such a night
I stood within the Coliseum's wall,
'Midst the chief relics of almighty Rome."—*Byron.*

"If those that care to keep your royal person
From treason's secret knife, and traitors' rage,
Be thus upbraided, chid, and rated at,
And the offender granted scope of speech,
'Twill make them cool in zeal unto your Grace."
Shakespeare.

"When, linnet-like confined, I
With shriller note shall sing
The mercy, sweetness, majesty,
And glories of my King;
When I shall voice aloud how good
He is, how great should be,
Th' enlarged winds that curl the flood
Know no such liberty."—*Lovelace.*

"Like most men, George Withers, as he grew more selfish, was tolerably successful in deceiving himself as to his own motives and state of mind."—*Southey.*

"Perhaps, of all the works of man, sun-dials and church-clocks are those which have conveyed most feeling to the human heart; the clock more than the sun-dial, because it speaks to the ear as well as to the eye, and by night as well as by day."—*Ibid.*

291. Miscellaneous examples.

Analyze the following—

1. "Again those sounds sweep on,
Crushing the air to sweetness."

2. "The stag, too, singled from the herd, where long
He ranged the branching monarch of the shades,
Before the tempest drives."

3. "When the oldest cask is opened,
And the largest lamp is lit,
When the chesnuts glow in the embers,
And the kid turns on the spit,
With weeping and with laughter
Still is the story told,

How well Horatius kept the bridge
In the brave days of old."

4. "Her arms across her breast she laid;
She was more fair than words can say."

5. "Burnt and bare
Lies the ruined house outspread,
(The wild storm's rugged bed).
In the empty window-cells
Horror dwells."

6. "The mountains stand about Jerusalem."

7. "When he had reached a quiet spot, he stretched himself on the grass, and resigned himself to anxious meditation."

8. "The world's a bubble, and the life of man
Less than a span;
In his conception wretched, from the womb
So to the tomb;
Curst from his cradle, and brought up to years
With cares and fears."

9. "Thus Addison, by lords caressed,
Was left in foreign lands distressed;
Forgot at home, became for hire
A travelling tutor to a squire."

10. "Many a good ship has lost that tide which might have led to fortune, because the captain and the crew thought it unlucky to begin their voyage on a Friday."

11. "Would you know whether the tendency of a book is good or evil, examine it in what state of mind you lay it down."

12. "There are plain bob-triples, bob-majors, bob-majors reversed, double bob-majors, and there is a bob-maximus.

"Who Bob was, and whether he were Bob Major or Major Bob; that is, whether Major were his name or his rank, and, if his rank, to what service he

belonged, are questions which inexorable oblivion will not answer, however earnestly adjured."

13. "The maxim that an author who desires to make us weep must be affected himself by what he writes, is too trite to be repeated in its original language."

14. "Reputation is a bubble upon the rapid stream of time, popularity a splash in the great pool of oblivion, fame itself but a full-blown bladder, or at best a balloon."

15. "'Nicholas it ought to be, for I was there at the very nick of time.' 'Barnaby,' retorted the other, 'it ought to be, for in a barn it happened.'"

16. "Oft morning dreams presage approaching fate,
And morning dreams, as poets tell, are true.
Led by pale ghosts, I enter death's dark gate,
And bid the realms of light and life adieu."

17. "Let us quit the leafy arbour,
And the torrent murmuring by;
Sol has dropped into his harbour,
Weary of the open sky."

18. "Farewell! farewell! the voice you hear
Has left its last soft tone with you,
It next must join the sea-ward cheer,
And shout among the shouting crew."

19. "To be, or not to be, that is the question."

20. "O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well."

21. "An arrow's flight above that mountain-stream
There was a little glade, where, underneath
A long smooth mossy stone, a fountain rose."

22. "O happy shades! to me unblest;
Friendly to peace, but not to me;
How ill the scene that offers rest,
And hearts that cannot rest, agree."

23. "There I suck the liquid air,
All amidst the gardens fair,
Of Hesperus and his daughters three,
That sing about the golden tree."

24. "You might not improperly write on his forehead, 'Warehouse to let.'"

25. "The peace of Heaven attend thy shade,
My early friend, my favourite maid;
When life was new, companions gay,
We hailed the morning of our day;
Why should I blush that Fortune's frown
Dooms me life's humble paths to tread?

26. "His speaking, though pert, was feeble, and by no means interested his hearers so much as to make them forget his face, which was so hideous that the caricaturists were forced, in their own despite, to flatter him."

27. "Truth sometimes will lend her noblest fires,
And decorate the verse herself inspires;
This fact, in Virtue's name, let Crabbe attest,
Though nature's sternest painter, yet the best."

28. "In his peculiar style he has never been equalled, and perhaps will not be surpassed."

29. "As son, brother, husband, father, master, friend, he moves with firm, yet light steps, alike unostentatious, and alike exemplary."

30. "He loved truth, and sought it everywhere, and at all hazards, like a man who deserved to find it."

31. "All night
The plunging seas drew backward from the land
Their moon-led waters white."

32. "A poet blest beyond the poet's fate,
Whom Heaven kept sacred from the proud and great;
Foe to loud praise, and friend to learned ease,
Content with science in the vale of peace."

33. "Here lies our good Edmund, whose genius was such,
We scarcely can praise it or blame it too much."

34. "So she appeals to nature, to the winds,
And rolling waves, and sun's unwearied course,
The elements and seasons; all declare
For what the Eternal Maker has ordained
The powers of man."

35. "Could I revive within me
Her symphony and song,
To such deep delight 'twould win me
That with music loud and long
I would build that dome in air,
That sunny dome, those caves of ice;
And all who heard should see them there,
And all should say, Beware! Beware!"

36. "We ought to know, it is said, whether a language which is to be analyzed under the microscope of comparative grammar, has been growing up wild, among wild tribes without a literature, oral or written, in poetry or prose, or whether it has received the cultivation of poets, priests, and orators, and retained the impress of a classical age."

37. "Men believe that their reason is lord over their words; but it happens, too, that words exercise a reciprocal and reactionary power over our intellects."

38. "The Greeks, though they did not raise language to the rank of a deity, paid her, nevertheless, the greatest honours in their ancient schools of philosophy."

39. "This principle of their emendation was from God, and therefore innocent and holy, and the very purpose of Divine threatenings is that upon them, as upon one of the great hinges, the piety of the greatest part of men should turn; and the effect was answerable."—*Jeremy Taylor.*

40. "Suppose a man to be really in doubt whether such a person had not done him the greatest favour; or whether his whole personal interest did not depend upon that person; no one who had any sense of gratitude and of prudence could possibly consider himself in the same situation, with regard to such person, as if he had no doubt."—*Bishop Butler.*

41. "The king is not subject unto laws, that is to say, the punishment which breach of laws doth bring upon inferiors taketh not hold on the king's person; although the general laws which all mankind is bound unto, do tie no less the king than others, but rather more."—*Hooker.*

42. "Charles, the illegitimate son of the elder Pepin, was content with the titles of mayor, or duke of the Franks, but he deserved to become the father of a line of kings. In a laborious administration of twenty-four years, he restored and supported the dignity of the throne, and the rebels of Germany and Gaul were successively crushed by the activity of a warrior who, in the same campaign, could display his banner on the Elbe, the Rhine, and the shores of the ocean."—*Gibbon.*

43. "He whose hopes have so far overpower'd his fears as that he has resolved to stand forth a candidate for fame, seldom fails to amuse himself, before his appearance, with pleasing scenes of affluence and honour. While his fortune is yet under the regulation of fancy, he easily models it to his wish, suffers no thoughts of attacks of rivals to intrude upon his mind, but counts over the beauties of patronage or listens to the voice of praise."—*Johnson.*

44. "The decayed condition of our affairs is a universal topic among men at present; and the heavy miseries pressing in their rudest shape on the great dumb inarticulate class, and from this, by a sure law, spreading upwards in a less palpable but not less certain, and perhaps still more fatal shape on

all classes to the very highest, are admitted everywhere to be great, increasing, and now almost unendurable."—*Carlyle.*

45. "Her goodly lockes adowne her back did flow
Unto her waste, with flowers bescattered,
The which ambrosiall odours forth did throw
To all about, and all her shoulders spred
As a new spring; and likewise on her hed
A chapelet of Sunday flowers she wore,
From under which the dewy humour shed,
Did tricle downe her haire like to hore
Congealed litle drops which doe the moone adore."
Spenser.

46. "To whom the white arm'd goddess thus replies:
Enough thou know'st the tyrant of the skies,
Severely bent his purpose to fulfil,
Unmoved his mind, and unrestrained his will.
Go then, the feasts of heaven attend thy call;
Bid the crown'd nectar circle round the hall."
Pope's Homer.

47. "There was a happy balance in the qualities of this gifted lady which kept her from all extremes."
Life of Hannah More.

48. "Landor had not, after all, the power of expressing his thoughts in lucid and perspicuous English."
Coleridge.

49. "The great charm of Steele's writing is its naturalness. He wrote so quickly and so carelessly that he was forced to make his reader his confidant, and had not the time to deceive him."—*Thackeray.*

50. "Nature and nature's laws lay hid in night,
God said, *let Newton be!* and all was light."—*Pope.*

51. "In the process of taming, the presence of the tame ones can generally be dispensed with after two months, and the captive may then be ridden by the driver alone; and after three or four months he

may be entrusted with labour, so far as regards docility; but it is undesirable, and even involves the risk of life, to work an elephant too soon."

Tennent.

52. "An elephant appears on all occasions to comprehend the purpose and object that he is expected to promote, and hence he voluntarily executes a variety of details without any guidance whatever from his keeper."—*Ibid.*

53. "While that the sun with his beams hot,
Scorch'd the fruits in vale and mountain,
Philon the Shepherd, late forgot,
Sitting beside a crystal fountain
In shadow of a green oak tree,
Upon his pipe this song play'd he."—*Anon.*

54. "A flock of sheep that leisurely pass by
One after one; the sound of rain, and bees
Murmuring; the fall of rivers, winds, and seas,
Smooth fields, white sheets of water, and pure sky;
I've thought of all by turns, and still I lie
Sleepless; and soon the small birds' melodies
Must hear, first utter'd from my orchard trees,
And the first cuckoo's melancholy cry."

Wordsworth.

55. "Tax not the royal saint with vain expense,
With ill-match'd aims the architect who plann'd
(Albeit labouring for a scanty band
Of white robed scholars only) this immense
And glorious work of fine intelligence!
Give all thou canst; high heaven rejects the lore
Of nicely-calculated less or more:
So deem'd the man who fashion'd for the sense
These lofty pillars, spread that branching roof,
Self-pois'd and scoop'd into ten thousand cells
Where light and shade repose, where music dwells,
Lingering and wandering on as loth to die—
Like thoughts whose very sweetness yieldeth proof
That they were born for immortality."—*Ibid.*

56. "Music, when soft voices die,
Vibrates in the memory—
Odours, where sweet violets sicken,
Live within the sense they quicken.

Rose leaves, when the rose is dead,
Are heap'd for the beloved's bed;
And so thy thoughts, when thou art gone,
Love itself shall slumber on."—*Shelley.*

57. "Ever let the fancy roam!
Pleasure never is at home:
At a touch sweet pleasure melteth
Like to bubbles when rain pelteth;
Then let winged fancy wander
Through the thought still spread beyond her,
Open wide the mind's cage door,
She'll dart forth and cloudward soar."—*Keats.*

292. It is to be noted that a noun-term or noun-sentence may be used wherever a noun is used. Thus—

"*Whatever the king says* is law."

"*Who stirs* dies."

"*That he should be rich* was a surprise."

"He said *that you had done wrong.*"

"*Who steals my purse* steals trash."

"Show *whether of these two thou hast chosen.*"

"I cannot see *what flowers are at my feet.*"

"But welcome fortitude and patient cheer,
And frequent sights of *what is to be borne.*"

"O say *what is that thing called Light.*"—*Wordsworth.*

"But when I see *how frail these creatures are,*
I muse *that men forget themselves so far.*"
E. Vere, Earl of Oxford.

"Life! I know not *what thou art,*
But know that thou and I must part;
And when, or here, or where we met,
I own to me's a secret yet."—*A. L. Barbauld.*

"'*Come back, come back,*' he cried in grief,
Across this stormy water."—*Campbell.*

The above exercises in analysis may also be used as exercises for parsing.

CHAPTER XX.

PARSING OF THE SENTENCE.

293. In parsing, the words of a sentence should be taken as they stand, according to the following examples.

"When the lamp is shattered,
The light in the dust lies dead."

WORD.	PART OF SPEECH.	GOVERNMENT.
When	conjunct. or adverb	connective particle of time.
the	dem. pronoun, (article)	agreeing with "lamp."
lamp	common noun	neuter nom., subject of verb.
is	verb copulative	3rd pers. pres. ind. agreeing with "lamp."
shattered.	past participle of verb "shatter"	neuter, nom., sing., qualifying "lamp" complement of "is."
The	dem. pron., article	agreeing with "light."
light	common noun	neuter, nom., subject of "lies."
in	preposition	governing "dust."
dust	common noun	object gov. by "in."
lies	verb intransitive	3rd pres. indic. agreeing with "light."
dead.	past part. of verb "die"	nom. neuter, qualifying "light."

294. The use of auxiliary verbs in English causes some perplexity in the parsing of verbs; for **I shall go**, which is said to be the future tense of the verb **go**, is really made up of the verb **shall**, and the infinitive of the verb **go**.

In parsing such words, it will be well to take note of both these facts, *e.g.*,

"When shall we three meet again."

Word.	Part of Speech.	Government.
When	adverb of time,	interrogative particle.
shall	pres. indic., 1st per. plur. of "shall,"	agreeing with subject "we."
meet	infinit. pres. act. of "meet,"	after "shall."
shall meet	used as future of verb "meet."	
we	per. pron., 1st, pl. nom.	subject of "shall meet."
three	nom. adj., pl. nom.	qualifying "we."
again.	adverb	adv. of "shall meet."

295. Parse the following sentences:—

None but the brave deserves the fair.

I shall leave by the early train to-morrow.

Time shall be no more.

Time will be no more.

Avenge, O Lord, thy slaughtered saints.

The stars shall fade away, the sun himself
Grow dim with age, and nature sink in years.

Lives there a man with heart so dead,
Who to himself has never said—
"This is my own, my native land."

If you have tears, prepare to shed them now.

APPENDIX A.

WORDS OBSOLETE OR OBSCURE.

Abay, to set at bay.
Abelde, to become cold.
Abie, to pay for.
Ablende, to blind.
Abow, to make to bow.
Abraid, to open.
Acast, disappointed.
Acomber, to encumber.
Acore, to make sorry.
Aculp, to accuse.
Adust, dried up.
Adight, to prepare (dight).
Advize, to endure.
Afeng, to take up.
Affie, to give confidence (affiance.
Afingered, a-hungered.
Afterblismed, pregnant.
Again-buy, to redeem.
Agee, awry.
Agenbite, remorse.
Agrawe, make angry.
Agrise, to terrify.
Alderelde, extreme old age.
Alegge, to put down.
Alout, to bow (lout).
Amause, to curse.
Anape, *in haste*.
Aneal, to burn.
Anethered, lower'd (nether).
Areche, to explain.
Arsmetrike, Ars metrica.
Asenk, to sink.
Astand, to stand still (astunt).
Atblenche, to shrink from.
Atele, to reckon, to tell.
Atheling, a nobleman.
Atraht, snatched away (distraught).
Avail, to bring down (vail).
Awe, to owe.
Awn, head of barley.
Awreke, to avenge.
Aye, yea = ja (aio).
Aysil, vinegar ("drink up esil."—*Hamlet*).

Baft, hinder part (abaft).
Ban, message.
Bandon, command.
Barbet, a hood (barbette).
Barm, bosom.
Barmhatres, bosom-cloths.
Basnet, helmet.
Battle, division of an army.
Bay, to listen to.

Bay, to bait.
Bays, berries.
Beclip, embrace (to clip = hug).
Bede, to pray (bedesman).
Bedelve, to bury (delve).
Bemothered, flurried.
Benim, take away.
Bere, barley.
Beshrew, to curse.
Beswike, to deceive.
Big, to build (biggin, a building).
Bigabbed, talked over, deceived.
Bihede, remark (heed).
Birthman, man of birth.
Bisend, to send for.
Bispel, proverb (gospel).
Bistad, dwelling (stead).
Bisyhed, being busy.
Bitell, to excuse.
Biween, to discover (ween).
Biwit, out of one's wits.
Blench, to flinch.
Blode, withered.
Bloute, to swell up (bloated).
Boffing, puffing.
Boleax, big axe (pole-axe).
Boot, use (it boots).
Botheler, cottager.
Boun, ready.
Breme, burn (brim-stone).
Brickle, brittle.—*Spenser.*
Budge, fur-edging of a scholar's gown, lambskin.
Buryels, grave.
Busk, to dress ("Busk ye, busk ye, my bonny bonny bride."—*Old Ballad*).
Buxomness, obedience.

Call, cap for the head (caul).
Camuse, crooked.
Cantle, corner.
Char, turn.
Chaterestre, female chatter-box.
Chawe, jaw.
Cheap, to buy (cheap-side), Copen-hagen, Chipping-Norton, *cf.* Chap-man, chaffer; **chop**, to exchange or barter.
Chesil, sand.
Chief, head; **tenants in chief**, *in capite.*
Chirm, chirp.
Conglobe, to mass together.
Couch-grass, quick-grass, quitch or twitch.
Couth, known (un-couth).
Culver, a dove (A.S. culfre).

Dab, strike, a blow.
Dare, to lie in a drowsy state.
Dawe, dawn.
Deal-taking, participation.
Debonair, neat and spruce.
Demere, tarry,
Deragne, to battle.
Destrier, dextraneus, war-horse.
Dight, set in order.
Disally, to separate.
Dividual, shared with others.
Dreme, a song.
Dromond, a fast ship.

Ear, *arare*, to plough ("The oxen that *ear* the ground."—Isaiah).

Eme, uncle (*frater matris*). *cf.* Amita.
End-day, lost day.
Ey, egg; plur. eiven.
Ey, island; *cf.* Angles-ey, Cherts-ey; eyot (Chiswick-eyot).
Ey-ful, proud.
Eld, old age.
Emprise, enterprise.

Fair-hede, beauty.
Fee, feoh, cattle, money (pecunia), fief.
Fere, companion, equal, peer.
Flesh-hede, incarnation.
Flit, fly (flitter-mouse = bat).
Foison, plenty.
Folht, baptism (A.S. fulluht).
Foot-fast, captive.
For-bode, expect.
For-do, destroy, undo.
For-head, be-head.
For-let, deserted.
Frore, frozen.
Fusil, easy to melt.

Gabbe, chatter (gabble).
Garth, yard, close.
Gas, breath.
Glaive, a sword.
God-hede, goodness.
Gonfalon, a banner.
Grice, a pig.
Gridde, grid-iron (griddle-cakes.
Groom, a boy (A.S., gusna).

Hale, hole, a low-lying hollow.
Halidom, the Sacrament.
Hog-ward, one who watches the hog.
Hot-foot, in hot haste.
Housel, to administer the Communion.

Imp, to graft.
Inwit, conscience.

Joust, to ride in a tournament.

Knave, boy (knabe).

Lammas, Lady-mass.
Leme, a light.
Leode, the people.
Lewd, lay people.
Lout, to stoop, bend, or bow.
Lowe, a flame.
Lich, dead (Lich-gate).
Limbeck, alembic.
Limitary, placed to guard.

Malison, curse (*cf.* benison).
Man-rede, homage.
Margent, margin.
Mawmet, an idol.
Meynê, company.
Mikle (**mickle**), great.
Ming, mingle.
Monger, merchant, iron-monger.
Mother, fungous growth.

Neat, cattle (neat-herd).
Neb, a bill.
Nedre, **nadder**, an adder (A.S. nædre).

Nesh, tender.
Neve (neif), fist.
Nithing, villain.

Oary, having, or using, oars.
Olifaunt, elephant.
Orfreys, embroidery.
Orisons, prayer. — *Shakespeare, Hamlet.*
Outen, foreign (outener = one of another village, provincial).

Paddock, toad (O.W., padda). —*Shakespeare.*
Pap, breast.—*Rev.* i.
Papejoy, parrot (popinjay).
Pardie, par Dieu.
Piggesnie, pansy.—*Chaucer.*
Pinnuc, pink, finch, spink.
Plight, condition, state.
Poke, a bag.
Prick, to ride.—*Spenser.*
Prime, first hour of prayer.
Primerole, primrose.—*Chaucer.*
Pur-blind, originally quite blind; later, one-eyed.
Purfled, embroidered with gold thread.
Purveyance, king's right of supplies.
Put, to throw (*putting* the stone).

Quarrel, cross-bow bolt.
Quarry, a square.
Quean, a woman.
Queme, to please.
Queming, becoming, pleasure.
Quern, a hand-mill.
Quethe, to speak, (quoth).
Quick, alive (*quick*-set hedge).
Quip, satirical jest.

Rail, garment (a night rail).
Rathe, early.
Reave, to take away (be-reft).
Rede, counsel.
Reek, smoke ("Auld Reekie").
Reve, to rob, a reiver.
Richesse, riches.
Rood, the Cross.
Roser, a rose-bush.
Roster, roll-call.
Roun, a song, a round.
Runci, a nag (ronsy).

Saine, to bless.
Samyte, silk.
Scion, stem, stock.
Scut, tail (a hare's scut).
Seculars, clergy (not members of an order of monks, opposed to regulars).
Sel-couth, strange.
Semblant, seeming, look.
Sevenight, seven nights (sennight), *cf.* fortnight.
Shend, to hurt.
Sheriff, shire-reve.
Shrewd, cursed, wicked.
Shunt, to avoid.
Sib, akin (gossip).
Siker, secure.
Skid, sledge, snow-shoe.
Slate, to slay, strike.
Slider, slippery.
Smock, a shift.
Somdele, somewhat.

Spier, to ask (speer).
Spill, a splinter.
Spill, to miscarry.
Spond, spon, a chip (span new).
Spunk, a spark.
Stead, place.
Steven, voice.
Stie, to go (a stile).
Stint, to stop.—*Shakespeare, Romeo and Juliet.*
Sue, to follow.
Swab, a hand-mop (sweep).
Swink, to toil (swinked—*Milton*).

Tabard, a cloak, a herald's coat (Toom-Tabard).
Tarry, to excite (to *tar* on a dog).
Teen, harm, sorrow, care.
Tell, to count.
Thole, to endure (thole-pin in a boat).
Throstel, a thrush.
Thuster, darkness.
Tilth, tilled land.
Tithing, a division of the hundred.
To-break, to break in pieces.
Truss, to pack up (to truss fowls).
Trinal, threefold.
Twi-bil, an axe.

Up-stie, to rise again.

Vails, perquisites.

Wan-hope, despair.
Warp, to throw.
Wed, pledge.
Weed, garment (a widow's weeds).
Ween, to think.
Won, dwelling.
Wreke, to avenge.
Wune, custom (wont).

APPENDIX B.

ADOPTED WORDS.

WORD.	MEANING.	LANGUAGE.
Abba,	father,	Chaldee.
Achromatic,	colourless,	Greek.
Acropolis,	citadel,	Greek.
Aerated,	filled with air,	Latin.
Alchemy,	the art of making gold,	Arabic.
Alcohol,	spirit,	Arabic.

WORD.	MEANING.	LANGUAGE.
Alkali,	chemical salts,	Arabic.
Alembic,	a vessel for distilling,	Arabic.
Algebra,	the science of symbolic arithmetic,	Arabic.
Alpaca,	Peruvian wool,	Peruvian.
Amazon,	a warrior woman,	Greek.
Apocalypse,	revelation,	Greek.
Area,	dry, open space,	Latin.
Arithmetic,	the science of numbers,	Greek.
Artichoke,	edible plant,	French.
Asphodel,	daffodil,	Greek.
Astrigal,	a bead-like moulding,	Greek.
Athlete,	one who practises games of strength,	Greek.
Atlas,	a number of maps,	Greek.
Axiom,	a self-evident truth,	Greek.
Axis,	axle,	Latin.
Basilisk,	serpent king,	Greek.
Calabash,	a gourd-shell,	Spanish.
Cigar,	a roll of tobacco,	Spanish.
Cipher,	naught, zero,	Arabic.
Cohort,	a band of soldiers,	Latin.
Cusp,	horn or point of moon,	Latin.
Deacon,	lowest order of clergy,	Greek.
Disk,	a quoit, a round plate,	Latin.
Elephant,	the elephant,	Greek.
Ellipse,	an oval,	Greek.
Embargo,	detention of a ship,	Spanish.
Emolument,	gain earned,	Latin.
Emporium,	place of trade,	Greek.
Epaulet,	a soldier's shoulder-piece,	French.
Epicene,	of both genders,	Greek.
Epicure,	a gourmet, a lover of good eating,	Greek.
Epidemic,	of disease localised,	Greek.
Epigram,	witty verses on men or things,	Greek.
Epilogue,	speech at end of a play,	Greek.
Epitaph,	inscription on a tomb,	Greek.

WORD.	MEANING.	LANGUAGE.
Epoch,	a remarkable point or period of time,	Greek.
Epopee,	an epic poem,	Greek.
Escritoire,	a writing-desk,	French.
Espaliers,	trees trained to stakes of wood,	French.
Eucharist,	the Lord's Supper,	Greek.
Exegesis,	critical interpretation of books or doctrines,	Greek.
Fable,	a story, generally fiction,	Latin.
Fabric,	workmanship, texture,	Latin.
Fasces,	a lictor's bundle of rods,	Latin.
Felucca,	a vessel used in Mediterranean,	Italian.
Fetus,	the young, yet unborn,	Latin.
Galaxy,	the milky way,	Greek.
Gangrene,	a putrefying sore,	Greek.
Ghaut,	mountain passes in India,	Hindoo.
Gnomon,	the index of a dial,	Greek.
Guerilla,	a petty war of skirmishes,	Spanish.
Gymnast,	one who practises games of strength,	Greek.
Harem,	women's private apartments in the East,	Arabic.
Helot,	a slave or serf of Spartans,	Greek.
Iconoclast,	a destroyer of images,	Greek.
Koran,	properly "Alkoran," the Book of Mahomet,	Arabic.
Liturgy,	form and order of prayer,	Greek.
Mausoleum,	the tomb of Mausolus, any tomb,	Greek.
Meiosis,	a rhetorical depreciation of a thing,	Greek.
Meteor,	a star or other phenomena of the upper air,	Greek.
Nadir,	the point of the heavens opposite to the zenith,	Arabian.

Word.	Meaning.	Language.
Orang-outang,	man of the woods,	Malay.
Palanquin,	a covered litter,	Hindoo.
Phalanx,	a close-formed body of soldiers,	Greek.
Presbyter,	an "elder" in the Kirk,	Greek.
Rhapsody,	an irregular poem,	Greek.
Saturnalia,	Feast of Saturn, any wild, unlicensed festival,	Latin.
Schooner,	a sailing vessel,	Dutch.
Siesta,	a mid-day nap,	Spanish.
Solstice,	the place in the ecliptic, where the apparent motion of the sun seems to pause,	Latin.
Souvenir,	a memento,	French.
Stoics,	the philosophers of "the Porch,"	Greek through Latin.
Sycophant,	a servile flatterer,	Greek.
Tabernacle,	a tent, the sacred tent of the Israelites,	Latin.
Telegraph,	an instrument for signalling or communicating from a distance,	Greek.
Telescope,	a magnifying-glass to view distant objects,	Greek.
Theatre,	a place for public shows,	Greek.
Thesis,	a position in logic,	Greek.
Tomahawk,	an American war-hatchet,	American.
Tortoise,	a reptile, from *tortus*,	Latin.
Triad,	a trinity,	Greek.
Tribune,	a plebeian magistrate at Rome,	Latin.
Tribunal,	a judgment seat,	Latin.
Trigonometry,	the science of triangular measurements,	Greek.
Tripod,	a three-legged stool,	Greek.
Triton,	a sea-god,	Greek.
Triumph,	a solemn procession of a victorious general,	Latin.

Word.	Meaning.	Language.
Troglodyte,	one who lives in a cave,	Greek.
Tympanum,	the drum of the ear,	Greek.
Tyro,	a novice, a recruit,	Latin.
Umbrella,	a sun-shade, a rain screen,	Italian.
Upas,	a poison tree,	Malay.
Vedas,	the sacred books of the Hindoos,	Hindoo.
Vicar,	one who acts for another,	Latin.
Virus,	poisonous matter,	Latin.
Volcano,	a burning mountain,	Italian.
Zany,	a buffoon,	Italian.
Zephyr,	a gentle breeze,	Greek.
Zero,	"naught" in arithmetic,	Greek.
Zodiac,	the circle of constellations,	Greek.
Zoology,	science of animals,	Greek.
Zoophytes,	animal plants, polypes,	Greek.

In addition to those above, the following list of adopted words is given by Dr. Adams :—

Hebrew.—Abbey, abbot, amen, behemoth, cabal, cherub, ephod, gehenna, hallelujah, hosanna, jubilee, leviathan, manna, sabbaoth, sabbath, seraph, shibboleth.

Arabic. — Admiral, alcove, almanac, amber, ambergris, arrack, arsenal, artichoke, assassin, attar, azimuth, cadi, caliph, camphor, carat, caravan, caravanserai, chemistry, cipher, civet, coffee, cotton, crimson, damask, damson, divan, dragoman, elixir, emir, fakir, firman, gazelle, giraffe, hazard, jar, lake, lemon, lime, lute, magazine, mameluke, mattress, minaret, mohair, monsoon, moslem, mosque, mufti, mummy, nabob, naphtha, nard, opium, ottoman, saffron, salaam, scullion, shrub, sirocco, sofa, sultan, syrup, tabor, talisman, tamarind, tambeurine, tariff, vizir, zenith.

Persian.—Azure, balcony, barbican, bashaw, bazaar, check*mate, chess,* dervise, emerald, hookah, howdah, indigo, jack*all, jasmin,* kaffir, lilac, musk, orange, pasha, pawn (in chess),

saraband, scimitar, sepoy, shawl, sherbet, simoon, taffeta, tiffin, turban.

Hindustani. — Banian, batta, betel, buggy, bungalow, calico, coolie, cowrie, dimity, jungle, lac, loot, mullagatawny, muslin, pagoda, palanquin, pariah, punch, pundit, rajah, rupee, sandal (wood), sugar, suttee, toddy.

Malay.—A-muck, bamboo, bantam, caddy, caoutchouc, chintz, cockatoo, creese, curry, gamboge, godown, gong, gutta-percha, junk, mango, rattan, sago.

Chinese.—Bohea, congou, hyson, nankeen, pekoe, satin, soy, tea.

Turkish.—Bey chibouk, chouse, janisary, kiosk, sash, tulip, seraglio.

American.—Cacique, calumet, condor, lama, maize, moccasin, pampas, pemmican, potato, squaw, wigwam, tobacco, tomahawk, tomata.

Polynesian.—Tattoo, taboo, kangaroo.

Italian.—Balustrade, bravado, bravo, bust, canto, caricature, carnival, charletan, cupola, ditto, dilettanti, farrago, folio, gazette, gondola, grotto, harlequin, improvisatore, influenza, lava, manifesto, motto, opera, pantaloon, piazza, portico, regatta, scaramouch, sketch, soprano, stanza, stiletto, stucco, studio, tenor, terra-cotta, tornado, torso, virtuoso, vista, zany.

Spanish.—Alligator, armada, armadillo, barricade, cambist, carbonado, cargo, chocolate, creole, desperado, don, duenna, embargo, flotilla, gala, grandee, grenade, jennet, mosquito, mulatto, negro, olio, paroquet, platina, poncho, punctilio, savannah, sherry, tornado, verandah.

Portuguese.—Ayah, cash, caste, cocoa, commodore, compound, fetish, mandarin, palaver.

French.—Beau, belle, belles-lettres, billet-doux, bon-mot, bouquet, déjeûner, dépôt, éclat, ennui, penchant, soirée, trousseau.

Dutch.—Block, boom, boor, bow-sprit, reef (v.), skates, sloop, smuggle, spoor, stiver, tafferel, veer, wear (ship), yacht.

APPENDIX C.

PASSAGES ILLUSTRATING THE HISTORY OF ENGLISH.

These passages are arranged as to four periods—

Old English,	before	A.D. 1100.
Early English,	between	A.D. 1100–1300.
Middle English,	„	A.D. 1300–1500.
Modern English,	„	A.D. 1800–Victoria.

I.—Old English, before 1100.

Homilies of Ælfric—Dominica Septuagesima :—

"Se Hælend cwæð þæt heofenan rice wiere gelic sumum hiredes ealdre seþe ferde on ærne-merigen, and wolde hyrian wyrhtan in to his wingearde. Da gewearð þam hlaforde and þam hyrig-mannum wið anum peninge and he eodon in to þam wingearde."

The Grave (East Anglian Dialect) :—

"De wes bold gebyld
Er þu iborem were,
'ð wes molde imynt
Er ðu of moder come ;
Ac hit nes no idiht
Ne þeo deopnes imeten ;
Nes gyt iloced
Hu long hit þe were.
. . . .
Dureleas is þat hus
And dearc hit is wiðinnen
ðaer þu bist feste bidytt
And Daeð hefð þa cæge ;
ðer þu scealt wunien
And wurmes þe todeleð."

From the *Ormulum*:—

"Je hafe sett her o þiss boc,
Amang goddspelless wordess,
All þurrh me sellfenn, manig word
Þe nme sun to fillenn;
Acc þu shallt fondenn þatt min word,
Eȝȝwhær þær itt iss ekedd
Maȝȝ helpenn þa þatt redenn itt
Te sen and tunndertanndenn
All þess te bettre huþeȝȝn birrþ
Þe goddspell unnderstanndenn."

The poem from which the last extract is taken shows signs of the change that ere long subverted the old grammatical structure.

II.—Early English, 1100–1300.

An Oxford Student (*Philolog. Society Trans.*, 1858):—

"A knyte þer was in Englond; by norþe her biside
A yung child he hadde bi his wyf: as God wolde it sholde bitide,
Þe moder adai while hit was yung: to churche hit broȝte
Þe childe behuld þe rode in churche: and stod in grete þoȝte
Moder, he scide, what is þe man: þat ȝund unhongod is
Sone, quaþ þe lenedi, hit is: oure Lourde iurs
For us he was so anhonge: and to deþe ibroȝt
To bringe ous to þe joye of heuene: he haþ ous deore iboȝt
Well anȝle we þanne, quaþ child, seruie him wiþ wille
And what is þulke pire womman: þat stent bi him so stille
Hit is his moder, quaþ þe lenedi: þat oure sues lenedi is."

The Land of Cokaygne—Ibid:—

"Fur in see by West Spayngne
Is a land ihote Cokaygne.
Þer nis lond under heuen-riche
Of wel of godnis hit iliche.

Þoȝ paradis be miri and briȝt
Cokaygn is of farir siȝt.
What is þer in paradis
Bot grasse and flure and grene-ris
Þoȝ þer be ioi and grete dute.
Þer nis mete bote frute.
Þer n'is halle, ibure, no benche
Bot watir, man-is þursto quenche.
Beþ þer no man but two
Hely and Enok also.
Clinglich may hi go
Whar þher woniþ mem no mo.
In Cokaygne is met and drink
Wiþ ute care how and swink
Þer met is trie þe drink is clere
To none russin and sopper
I sigge for soþ, boute were
Þer nis lond on erthe is pere.
Vnder heuen n'is lond iwisse
Of so mochil ioi and blisse."

Five Evil Things :—

"Bissop lorles
Kyng redeles
ȝung man rechles
Old man witles
Womman ssamles.
I swer bi heuen kyng
Þos beþ fiue liþer þing."

The Seven Wise Masters—The Knight and his Greyhound :—

"The greyhound seeth the adder red
Grislich rough, strong and qued;
Anon he gan her assail
And hent her in his mouth sans fail.
The adder so the greyhound stang
And he feeled the bite so strang
Anon he let the adder gon;
Upon the cradle the flew anon,

And was about the child to sting
And the greyhound come yeon flinging
And hent tha adder in strong gear
And flapped her all about his ear.
Between the adder and the greyhound
The cradle turned up so down on ground;
Up so down, in her fighting
That the child lay dwelling.
The staples it upheld all quert
That the child was nought-of hurt.
The adder so the greyhound bot
By the side, God wot,
He cried and on the cradle leap
And bled thereon a well great heap
And when the smart wall all y-gone
To that adder he sterte anon
And by the body he her hent
And all to pieces her to-rent."

III.—Middle English, 1300–1500.

Lydgate—Picture of Himself:—

"Voyde of reason; gyven to wilfulness
Frowarde to venture; of Christ gave letell hede;
Loth to lerne; lovede no vertuous besynes
Save play or myrth. Straunge to spell or rede;
Followynge all appetitis longyng to childhede;
Lightlye tournynge; wild and selde sadde
Wepenge for nought and anon after gladde.

.

My luuf was always to scorne folk and gape,
Sherewede tournes ever amonge to use.
To scoffe and mowe like a wanton ape
When I dyd evyll other I dyd abuse,
Redyer cheristones for to tell
Then go to churche or here the sacrynge bell."

Sir John Mandeville:—

"And ȝee shalle undirstende that I have put this boke out of Latyn into Frensche, and translated it aȝen out of Frensche into Englysch that every man of my nacioun mai understende it."

Chaucer—House of Fame:—

"This egle of which I have you told,
That with feathers shone all of gold,
Which that so high gan to sore,
I gan behold more and more,
To seene her beauty and the wonder;
But never was that dent of thunder,
Ne that thing that men call soudre,
That smite sometime a toure to poudre,
And in his swift comming brend,
That so swithe gan downward discend,
As this foule, whan it beheld
That I a roume was in the field,
And with his grim paws strong,
Within his sharpe nailes long,
Me fleyng at a swappe he hent,
And with his sours againe up went
Me carrying in his claws starke,
As lightly as I had ben a larke,
How high I cannot tellen you,
For how I came up I n' ist never how,
For so astonied and asweved
Was every virtue in my heved
What with his sours and my dread,
That all my feeling gan to dead,
For why? it was a great affray.
Thus I long in his claws lay,
Till at the last he to me spake
In man's voice, and said, 'Awake,
And be not agast so for shame,'
And called me tho by my name,
And, for I should better abraid,
Me to awake thus he said,
Right in the same voice and stevin,
That useth one that I can nevin,
And, with that voice, sooth to saine,
My mind came to me again,
For it was goodly said to me,
So nas it never wont to be;

And, herewithal, I gan to stere,
As he me in his feet bere
Till that he felt that I had heat,
And felt eke tho mine herte beat;
And tho gan he me to disport,
And with gentle rhymes me comfort,
And said, twice, 'Saint Mary,
Thou art a noyous thing to cary,
And nothing needeth it, parde,
For also, wise God, helpe me,
As thou no harme shalt have of this
And this case that betiddeth thee is
For thy love, and for thy prow;
Let see, darst thou looke yet now?
Be full ensured boldely,
I am thy friend': and therewith I
Gan for to wonder in my mind.
'O God,' quod I, 'that madest all kind,
Shall I none otherwise die,
Whether Jove will me stellifie,
Or what thing may this signifie?
I am nether Enocke, ne Helie,
Ne Romulus, ne Ganimede,
That were bore up, as men rede,
To Heaven with dan Jupiter,
And made the gods boteler.'"

The Flower and the Leaf:—

"And as I stood and cast aside mine eie
I was ware of the fairest medlar tree,
That ever yet in all my life I sie,
As full of blossomes as it might be.
Therein a gold finch leaping prettile
Fro bough to bough; and as him list, he eet
Here and there, of buds and flowers sweet."

Gower:— "Narcissus going to hunt,
It fell him on a day perchance
That he in all his proud fare
Unto the forest gan to fare

Among others that there were,
To hunt and disporte him there.
And when he came into the place
Where that he could make his chace,
The hounds were within a throw
Uncoupled, and the hornes blow.
The greatest hart anon was found,
With swift feet set on the ground,
And he with spur in horse's side
Him hasteth faste for to ride,
Till all men he left behind.
And as he rode under a lind
Beside a rock, as I thee tell,
He saw where sprung a lustie well."

Wycliffe :—

"A man hadde twey sones, and the yonger of hem seide to the fadir, 'Fadir, geve me the porcioun of catel that fallith to me;' and he departide to hem the catel. And not after many dayes, whanne alle thingis weren gedend togider, the youngere sone wente forth in pilgrimage into a fer cuntree, and ther he wastde hise goodis in lyvynge lecherously."

Answer of King Henry IV. to Petition of Parliament :—

"For als much that the Comunes desiren the kyng shoulde leve upon his owne, as gode reson asketh, and alle estates thynkes the same, the kyng thanketh hen of here gode desire, willyng put it in execution als sone as he wel may. And bycause the Comunes desiren that al that longed unto the Coroune the fourty yere of Kyng Edward and sithe hath be departed shulde be resumed, to that entent that the kyng myght better leve of his owne."

IV.—Modern English, 1500–1800.

Ben Johnson :—

"Sitting and ready to be drawn,
What make these velvets, silks, and lawns,
Embroideries, feathers, fringes, lace,
Where every limb takes like a face.

Send these suspected helps to aid
Some form defective or decay'd;
This beauty, without falsehood fair,
Needs nought to clothe it but the air.

Yet something to the painter's view
Were fitly interposed; so now,
He shall, if he can understand,
Work by my fancy, with his hand.

Draw first a cloud, all save her neck,
And, out of that, make day to break;
Till like her face it do appear,
And men may think all light rose there.

Then let the beams of that disperse
The cloud, and shew the universe;
But at such distance, as the eye
May rather yet adore, than spy.

The heaven design'd, draw next a spring
With all that youth, or it can bring,
Four rivers branching forth like seas,
And Paradise confining these.

Last, draw the circles of this globe,
And let there be a starry robe
Of constellations 'bout her hurl'd,
And thou hast painted Beauty's world.

But painter, see thou do not sell
A copy of this piece; nor tell,
Whose 'tis; but if it favour find,
Next sitting we will draw her mind.

Painter, you've come; but may be gone,
Now I have better thought thereon,
This work I can perform alone;
And give you reasons more than one.

Not that your art I do refuse,
But here I may no colours use;
Beside, your hand will never hit,
To draw a thing that cannot sit.

You could make shift to paint an eye,
An eagle towering in the sky,
The sun, a sea, or soundless pit;
But these are like a mind, not it.

No; to express this mind to sense,
Would ask a heaven's intelligence,
Since nothing can report that flame;
But what's of kin to whence it came.

Sweet mind, then speak yourself, and say,
As you go on, by what brave way
Our sense you do with knowledge fill,
And yet remain our wonder still.

I call you, Muse, now make it true,
Henceforth may every line be you;
That all may say, that see the frame,
This is no picture, but the same.

A mind so pure, so perfect fine,
As 'tis not radiant, but divine;
And so disdaining any trier,
'Tis got where it can try the fire.

There, high exalted in the sphere,
As it another nature were,
It moveth all; or makes a flight
As circular as infinite.

Whose notions when it will express
In speech, it is with that excess
Of grace, and music to the ear,
As what it spoke it planted there.

The voice so sweet, the words so fair,
As some soft chime had stroked the air;
And though the sound were parted thence,
Still left an echo in the sense.

But that a mind so rapt, so high,
So swift, so pure, should yet apply
Itself to us, and come so nigh
Earth's grossness: there's the how and why.

Is it because it sees us dull,
And sunk in clay here, it would pull
Us forth, by some celestial sleight,
Up to her own sublimed height?

Or hath she here, upon the ground,
Some paradise or palace found,
In all the bounds of beauty, fit
For her t' inhabit? There is it.

Thrice happy house, that hast receipt
For this so lofty form, so streight,
So polished, perfect, round, and even
As it slid moulded off from heaven.

Not swelling like the ocean proud,
But stooping gently as a cloud,
As smooth as oil pour'd forth, and calm
As showers, and sweet as drops of balm.

Smooth, soft, and sweet, in all a flood,
Where it may run to any good;
And where it stays, it there becomes
A nest of odorous spice and gums.

In action, winged as the wind,
In rest, like spirits left behind
Upon a bank, or field of flowers
Begotten by the wind and showers.

In thee, fair mansion, let it rest,
Yet know, with what thou art possest,
Thou, entertaining in thy breast
But such a mind, mak'st God thy guest."

Edmund Waller—On a Girdle:—

"That which her slender waist confined
Shall now my joyful temples bind,
It was my heaven's extremest sphere,
The pale which held my lovely deer,
My joy, my grief, my hope, my love,
Did all within this circle move!

A narrow compass, and yet there
Dwelt all that's good, and all that's fair.
Give me but what this ribbon bound,
Take all the rest the sun goes round."

Shakespeare—Julius Caesar :—

"*Ant.* Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable.
What private griefs they have, alas, I know not,
That made them do it; they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts;
I am no orator, as Brutus is;
But as you know me all, a plain, blunt man,
That love my friend: and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech
To stir men's blood; I only speak right on:
I tell you that which you yourselves do know,
Show you sweet Caesar's wounds, poor, poor dumb mouths,
And bid them speak for me: But were I Brutus,
And Brutus Anthony, there was an Anthony
Would ruffle up your spirits, and put a tongue
In every wound of Caesar, that should move
The stones of Rome to rise and mutiny.
Cit. We'll mutiny.
1*st Cit.* We'll burn the house of Brutus.
2*nd Cit.* Away then! come seek the conspirators.
Ant. Yet hear me, countrymen; yet hear me speak.
Cit. Peace ho! hear Anthony, most noble Anthony.
Ant. Why friends, you go to do you know not what:
Wherein hath Caesar thus deserv'd your loves?
Alas, you know not. I must tell you then:—
You have forgot the will I told you of.
Cit. Most true; the will—let's stay and hear the will.
Ant. Here is the will, and under Caesar's seal,
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

2nd Cit. Most noble Caesar !—we'll revenge his death.
3rd Cit. O royal Caesar.
Ant. Hear me with patience.
Cit. Peace, ho !
Ant. Moreover, he hath left you all his walks,
His private arbours, and new planted orchards
On this side Tyber ; he hath left them you
And to your heirs forever ; common pleasures,
To walk abroad and recreate yourselves.
Here was a Caesar. When comes such another?
1st Cit. Never, never—come, away, away ;
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.
2nd Cit. Go fetch fires.
3rd Cit. Pluck down benches.
4th Cit. Pluck down forms, windows, anything.
Ant. Now let it work ; mischief : thou art afoot,
Take thou what course thou wilt ! "

John Donne :—

" Vengeance will sit above our faults ; but till
She there do sit
We see her not nor them. Thus blind, yet still
We lead her way ; and thus whilst we do ill
We suffer it.

Unhappy he whom youth makes not beware
Of doing ill.
Enough we labour under age and care.
In number th' errors of the last place are
The greatest still.

But we, that should the ill we now begin
As soon repent,
Strange thing, perceive not, our faults are not seen,
But past us ; neither felt but only in
The punishment.

But we know ourselves least ; mere outward shows
Our minds so store,

That our souls, no more than our eyes, disclose
But form and colour: only he who knows
Himself knows more."

Bishop Jewel:—

"It is not enough that we look back and gaze at this decayed city of Hiericho, and behold the ramparts loosed, the walls thrown down, the houses burned, and the people thereof slain. God can give peace, God can withdraw it; we have seen the judgments of the Lord upon them, we have seen the turning of the Lord's hand toward us. The thing which hath been done may be done again. The ark of God was taken by the Philistines, and God suffered his temple to be spoiled; not that he was offended with the ark or with the temple, but for the unworthiness of the people. He never forsaketh but he is first forsaken; as he saith, "Seeing ye have forsaken me, I will also forsake you." It behoveth us, therefore, not overmuch to glory in victory. It is fickle and casual, and may be lost. Let us humble ourselves therefore, under the mighty hand of God, let us acknowledge the wonderful work that he hath wrought in our days, and pray him to continue the good thing that he hath begun among us."

Milton's Paradise Lost:—

"They heard, and were abashed, and up they sprung
Upon the wing; as when men wont to watch,
On duty sleeping found by whom they dread,
Rouse and bestir themselves ere well awake.
Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel;
Yet to their general's voice they soon obeyed,
Innumerable. As when the potent rod
Of Amram's son, in Egypt's evil day,
Waved round the coast, up called a pitchy cloud
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like night, and darkened all the land of Nile:
So numberless were those bad angels seen
Hovering on wing under the cope of hell,

'Twixt upper, nether, and surrounding fires:
Till, as a signal given, the uplifted spear
Of their great sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain:
A multitude, like which the populous North
Poured never from her frozen loins, to pass
Rhene or the Danaw, when her barbarous sons
Came like a deluge on the South, and spread
Beneath Gibraltar to the Libyan sands.
Forthwith from every squadron and each band,
The heads and leaders thither haste, where stood
Their great commander; godlike shapes, and forms
Excelling human princely dignities,
And Powers that erst in heaven sat on thrones;
Though of their names in heavenly records now
Be no memorial, blotted out and razed
By their rebellion from the books of life.
Nor had they yet among the sons of Eve
Got them new names; till, wandering o'er the earth,
Through God's high sufferance for the trial of man,
By falsities and lies, the greatest part
Of mankind they corrupted to forsake
God their Creator, and the invisible
Glory of Him that made them to transform
Oft to the image of a brute, adorned
With gay religions full of pomp and gold;
And devils to adore for deities.
Then were they known to men by various names
And various idols through the heathen world."

Addison—Spectator:—

"I am always very well pleased with a country Sunday, and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilising of mankind. It is certain the country people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in

their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country fellow distinguishes himself as much in the churchyard as a citizen does upon the 'Change, the whole parish politics being generally discussed in that place either after sermon or before the bell rings.

My friend Sir Roger, being a good churchman, has beautified the inside of his church with several texts of his own choosing. He has likewise given a handsome pulpit-cloth, and railed in the communion table at his own expense. He has often told me, that at his coming to his estate he found his parishioners very irregular; and that in order to make them kneel and join in the responses, he gave every one of them a hassock and a Common Prayer-Book, and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the psalms; upon which they now very much value themselves, and, indeed, outdo most of the country churches that I have ever heard.

The chaplain has often told me that, upon a catechising day, when Sir Roger has been pleased with a boy that answers well, he has ordered a Bible to be given him next day for his encouragement; and sometimes accompanies it with a flitch of bacon to his mother. Sir Roger has likewise added five pounds a year to the clerk's place; and that he may encourage the young fellows to make themselves perfect in the church service, has promised, upon the death of the present incumbent, who is very old, to bestow it according to merit."

Johnson :—

"Of the hills, many may be called with Homer's *Ida, abundant in springs*, but few can deserve the epithet which *he bestows* on Pelion, by *waving* their leaves. They exhibit

very little variety; being almost wholly covered with dark heath, and even that seems to be checked in its growth. What is not heath is nakedness, a little diversified by now and then a stream rushing down the steep. An eye accustomed to flowery pastures and wavy harvests, is astonished and repelled by this wide extent of hopeless sterility. The appearance is that of matter incapable of further usefulness, dismissed by nature from her care, and disinherited of her favours, left in its original elements, or quickened only with some sullen power of useless vegetation. It will very readily occur that this uniformity of barrenness can afford very little amusement to the traveller. It is true, that of far the greater part of things, we must content ourselves with such knowledge as description may exhibit or analogy supply; but it is true, likewise, that these ideas are always incomplete, and that, at least, till we have compared them with realities, we do not know them to be just."

With this passage, we may contrast, both in language, style, and sentiment, the following—

Wilson—Christopher North:—

"Shall we away up into the solitude of streams, that from all their lofty sources down to the far-distant Loch, have never yet brooked, nor will they ever brook, the bondage of bridges, save of some huge stone flung across some chasm, or trunk of a tree,—none but trunks of trees there, and all dead for centuries—that had sunk down where it grew and spanned the flood that eddies round it with a louder music? Wild region, yet not barren; for there are cattle on a thousand hills, that, wild as the very red-deer, toss their heads, as they snuff the feet of rarest stranger, and form round him in a half-charmed and half-threatening crescent. There is frequently heard the whirring of the Gorcock's wing, and his gobble gathering together his brood, scattered by the lightning that in its season volleys through the silence, eke far deeper than that of death; for the silence of death—that is, of a churchyard filled with tombs—is nothing to the austerity of the noiselessness that prevails

under the shadow of Unimore and Attchoraehan, with their cliffs on which the storms have engraven strange hieroglyphical inscriptions which, could we but read them wisely, would record the successive ages of the earth from the hour when fire and flood first moulded the mountains, down to the very moment that we are speaking."

John Dryden:—

"Of these the false Achitophel was first—
A name to all succeeding ages curst
For close designs and crooked counsels fit;
Sagacious, bold, and turbulent of wit,
Restless, unfixed in principles and place,
In power unpleasant, impatient of disgrace;
A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er informed the tenement of clay.
A daring pilot in extremity;
Pleased with the danger, when the waves went high,
He sought the storms; but, for a calm unfit,
Would steer too near the sands to boast his wit.
Great wits are sure to madness near allied,
And thin partitions do their bounds divide."

Alexander Pope:—

"All are but parts of one stupendous whole,
Whose body nature is, and God the soul;
That, changed thro' all, and yet in all the same,
Great in the earth as in the ethereal frame,
Warms in the sun, refreshes in the breeze,
Glows in the stars and blossoms on the trees;
Lives through all life, extends through all extent,
Spreads undivided, operates unspent.
Breathes a new soul, informs our mortal part,
As full, as perfect, in a hair as heart;
As full, as perfect, in vile man that mourns,
As the rapt seraph that adores and burns;
To him no high, no low, no great, no small,
He fills, he bounds, connects, and equals all."

Chatham on the American War :—

"I cannot, my Lords, I will not, join in congratulation on misfortune and disgrace. This, my Lords, is a perilous and tremendous moment. It is not a time for adulation; the smoothness of flattery cannot save us in this rugged and awful crisis. It is now necessary to instruct the throne in the language of truth. We must, if possible, dispel the delusion and darkness which envelop it; and display, in its full danger and genuine colours, the ruin which is brought to our doors. Can ministers still presume to expect support in their infatuation? Can Parliament be so dead to its dignity and duty, as to give its support to measures thus obtruded and forced upon it? Measures, my Lords, which have reduced this late flourishing Empire to scorn and contempt! 'But yesterday, and Britain might have stood against the world! now, none so poor as do her reverence!' —The people, whom we at first despised as rebels, but whom we now acknowledge as enemies, are abetted against us, supplied with every military store, have their interests consulted, and their ambassadors entertained, by our inveterate enemy; and ministers do not—and dare not—interpose with dignity or effect. The desperate state of our army abroad is in part known. No man more highly esteems and honours the British troops than I do; I know their virtues and their valour; I know they can achieve any thing but impossibilities, and I know that the conquest of British America is an impossibility. You cannot, my Lords, you cannot conquer America. What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing, and suffered much. You may swell every expense, accumulate every assistance, and extend your traffic to the shambles of every German despot; your attempts will be forever vain and impotent—doubly so, indeed, from this mercenary aid on which you rely; for it irritates, to an incurable resentment, the minds of your adversaries, to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty. If I were an American, as I am an Englishman, while a foreign troop was

landed in my country, I never would lay down my arms;—never, never, never!

But, my Lords, who is the man, that, in addition to the disgraces and mischiefs of the war, has dared to authorize and associate to our arms the tomahawk and scalping-knife of the savage?—to call into civilized alliance the wild and inhuman inhabitant of the woods?—to delegate to the merciless Indian the defence of disputed rights, and to wage the horrors of his barbarous war against our brethren?"

William Wordsworth—London at Sunrise:—

"Earth has not anything to show more fair.
Dull would he be of soul, who could pass by
A sight so touching in its majesty.
This city now doth like a garment wear
The beauty of the morning; silent bare
Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky,
All bright and glittering in the smokeless air.
Never did sun more beautifully steep,
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep.
The sun glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still."

Byron:—

"Clime of the unforgotten brave!
Whose land from plain to mountain-cave
Was Freedom's home or glory's grave.
Home of the mighty! can it be
That this is all remains of thee?
Approach, thou craven, crouching slave,
Say, is not this Thermopylæ?
These waters blue that round you lave,
Oh servile offspring of the Free—
Pronounce what sea, what shore is this?
The gulf, the rock of Salamis!
These scenes, their story not unknown,
Arise and make again your own;

Snatch from the ashes of your sires
The embers of their former fires;
And he who in the strife expires
Will add to theirs a name of fear,
That tyranny shall quake to hear;
And leave his sons a hope, a fame,
They, too, will rather die than shame.
For freedom's battle once begun,
Bequeathed by bleeding sire to son
Though baffled oft is ever won."

Macaulay:—

"Though nothing yet indicated the high political destiny of the East India Company, that body had a great sway in the City of London. The offices, built on a very small part of the ground which the present offices cover, had escaped the range of the fire. The India House of those days was an edifice of timber and plaster, rich with the quaint carving and lattice work of the Elizabethan age. Above the windows was a painting which represented a fleet of merchantmen tossing on the waves. The whole was surmounted by a colossal wooden seaman who, from between two dolphins, looked down on the crowds of Leadenhall Street. Wealth and luxury were then rapidly increasing, the taste for the spices, the tissues, the jewels of the East became stronger day by day. Tea, which, at the time when Monk brought the army of Scotland to London, had been handed round to be stared at, and just touched with the lips, as a great rarety from China, was, eight years later, a regular article of import, and was soon consumed in such quantities that financiers began to consider it as an important source of revenue. Before the Restoration, scarcely one ship from the Thames had ever visited the Delta of the Ganges. But during the twenty-three years which followed the Restoration, the value of the annual imports from that rich and populous district increased from eight thousand pounds to three hundred thousand."

APPENDIX D.

EXERCISES.

CHAPTER I.

1. Whence are the characters derived in which English is written? Trace their course of transmission.

2. Name the different letters of the alphabet. How many sounds do they represent? Distinguish between vowels and consonants.

3. How are the sounds of the human voice produced? Distinguish the different kinds of consonants, and classify them accordingly.

4. Name the primitive vowel sounds. Show how five vowels are enabled to represent nineteen sounds, and give a list of examples in illustration.

5. State all the methods by which the sound of the **a** in **fate** is represented, and also those by which the **o** in **note** is expressed.

6. In the English language one letter stands for many sounds, and there are also many methods of representing the same sound; account for this peculiarity of the language.

7. Give a list of superfluous letters, vowels, diphthongs, and consonants.

8. Derive and explain the words guttural, labial, dental, sibilant, liquid, nasal.

9. State Grimm's law, and give instances of its application to English words.

10. Show how a vowel may be lengthened, and a long vowel shortened, with examples.

11. Why is it better to keep our present imperfect alphabet than to invent a new one, or reform the present so as to restrict one sound to one letter?

12. Write out a list of twenty words beginning with labials, twenty with dentals, and twenty in which the same sound is represented by a different symbol in each.

13. Trace **I, thou, sister, brother, eight, ten,** through other Indo-European tongues.

Accent.

14. Distinguish the two systems of accentuation which obtain in English; which is native to, and which foreign to the language? Give a list of words in illustration.

15. Show that often a different accentuation denotes a different part of speech; and give lists of words from your own reading.

16. Give a summary of Chapter I.

Chapter II.

1. Name the different Parts of Speech.

2. Distinguish the different kinds of Nouns, with ten examples of each. Explain the meanings of the name you give to each kind.

3. Define the word **idea.** How do you express an **idea**?

4. Distinguish between **grammatical** and **physical gender.** Which is used in English words?

5. Name the genders in English, and give twenty words of each.

6. Define **number** and **case.**

7. How many **numbers** were there in Old English? Give examples.

8. How is gender expressed in English nouns? State all the methods, and give copious illustrations of them.

9. Show that traces of grammatical gender still remain.

10. Give a list of words that in Old English had grammatical gender.

11. With regard to the declension of nouns, what has been the tendency of the English language?

12. How many cases are there in English? and show that there were more in the language originally. Give some examples.

13. In what part of speech do we find most evident traces of the usage of the old language?

14. Explain **Lady-Day**, and give the rule for the formation of the genitive case.

15. How many numbers are there? Give the five different methods of forming the plural, with ten examples of each.

16. Give real and apparent exceptions to the above methods.

17. Give instances of words that are apparently plural, but not really.

18. Several words have two plural forms to express differences of meaning. Give examples.

19. Give a list of words that are both singular and plural.

Chapter III.

1. What is a Pronoun? Exemplify your answer by sentences with pronouns.

2. Give the earliest forms of **I, he, that, this, mine, yours, us, his, hers, who, that, which, one, other, such, naught, neither, enough.**

3. How many kinds of pronouns are there? Name and give an example of each.

4. Write out ten sentences, and use the different kinds of pronouns in them.

5. Explain **mine, my, your, yours**, and exemplify them by two or three sentences.

6. State all the peculiar uses of **we**.

7. Justify the expression "**it's me.**" Show that **it** is not peculiar to English.

8. **You** takes the place of **thou**, but not always. Explain fully the use of these two words, and give examples.

9. What is the history of the form **its**?

10. Give all the uses of **the**, and distinguish the use of **this, that**, and **yon** (or **yonder**).

11. Explain fully the meaning and use of **relative pronouns**, and make up **ten** sentences with relative pronouns.

12. Name the relative pronouns. Distinguish between **who** (or **that**), and **which**.

13. How is **what** used? Give ten examples.

14. What are the interrogative pronouns? Distinguish between the substantive use and adjective use of these and other pronouns.

15. Explain and illustrate the use of **whether**. How is this word generally used now?

16. Name the distributive pronouns. Distinguish between **each** and **every**, **several** and **sundry**.

17. Write twenty sentences illustrating the use of the different kinds of pronouns.

CHAPTER IV.

The Adjective.

1. Of what use are adjectives? Show that it is wrong to speak of a Noun-Adjective.

2. Trace the connection between abstract ideas and adjectives.

3. Show that in English adjectives were once declined.

4. Write twenty sentences, each with one or more adjectives qualifying nouns.

5. Distinguish by the use of adjectives the trees of a forest and the horses in a stud.

6. How is difference in **degree** expressed by modifying the adjectives?

7. Distinguish the positive, comparative, and superlative degree of comparison, and give the different ways in which comparison is expressed in different adjectives.

8. Give a full list of adjectives that are **irregularly** compared. Account, where you can, for the irregularity.

9. Explain **midmost**, **aftermost**.

10. When are adjectives used as nouns? Give examples.

CHAPTER V.

The Verb.

1. Define a verb.

2. Nouns are limited by number, case, and gender; how are verbs limited?

3. Explain the meaning of active and passive voice. Give examples.

4. Distinguish between the **verb finite** and the **verb infinite.**

5. How many moods are there? How many tenses?

6. Give a scheme of the tense-modification of the verb "**bring.**" Show that the ideas of past, present, and future time are applicable to different conditions or states of action.

7. Give the regular tense inflection of the Verb Finite. What is peculiar in the plural?

8. Name and distinguish the moods. Illustrate them by examples.

9. There are two conjugations of the verb. Name and distinguish them. Which prevails in modern English?

10. Give a list of fifteen strong verbs, fifteen weak, and ten partly strong and partly weak.

11. Explain the usage and necessity of auxiliary verbs, and give a list of those in use.

12. Name the auxiliary verbs, and give instances of their use to help out the conjugation of the regular verbs.

13. Explain the use of "**do,**" and distinguish the two verbs "**do.**"

14. What part of the regular verb is found with the auxiliary verb?

15. Conjugate the verbs **can, may, shall, have.**

16. What is meant by "reduplication"?

17. Conjugate in the active voice the verbs **run, leave, seethe, catch.**

18. What is the usage of Modern English with regard to the subjunctive or conditional mood?

19. Give tenses of negative verbs in English.

20. Compare Greek, Latin, and Old English personal endings. State some of the changes that have taken place in English in this respect.

21. Conjugate the modern verb **to be,** and distinguish the three verbs which are used in the conjugation.

22. Trace **may, can, shall, will,** from Anglo-Saxon to Modern English.

23. Explain the peculiar usage of **ought.**

24. Distinguish by examples the use of the verbal noun in "**ing,**" and the present participle.

25. What is an impersonal verb? Give some old forms, and modern instances.

CHAPTER VI.

The Adverb.

1. Classify the adverbs, and give examples of each class in sentences.
2. Give the different forms of English adverbs, and give instances of cases of nouns used as adverbs.
3. Explain **whilom, piecemeal, sideways, ajar, in vain, aloud, may-hap, how-be-it, perhaps, peradventure.**

CHAPTER VII.

The Preposition.

1. What is a preposition? Illustrate your answer by composing five sentences.
2. Give examples of simple and compound prepositions.
3. Explain **but, save, against, among, above, about.**

CHAPTER VIII.

The Conjunctions.

1. Define conjunctions and classify them.
2. Write down ten sentences with examples of each kind of conjunction.
3. Give examples of words that are used as prepositions, adverbs, or conjunctions.

CHAPTER IX.

The Interjection.

1. Define interjections, and show that they cannot be brought under the grammatical rules of a sentence.
2. Quote or invent ten sentences with interjections.

CHAPTER X.

Formation of Words.

1. Distinguish between a synthetical and an analytical language.
2. Show the remarkable change that has taken place in the English Language; and trace its causes.

3. In what way are languages gradually built up?
4. Why has the English language a very copious and varied vocabulary? Support your answer by examples.
5. Give lists of words with German and with Roman prefixes.
6. Give a list of Latin prepositions used as prefixes.
7. Give as full a list as you can of English synonyms in which the same idea, with slight modifications, is expressed by words derived from different sources.
8. Distinguish between the different kinds of compound words in English, nouns, adjectives, and verbs.

Chapter XI.

SYNTAX.

1. What is the province of syntax.
2. Explain and illustrate the parts of a sentence.
3. Lay down rules with regard to the **subject** and **predicate**.
4. Explain and illustrate the peculiar usage of the verb **be**.
5. Show that this verb can be brought under the usual rules of the sentence.
6. When is the verb **be** always used as a predicate?
7. Write three simple and three enlarged sentences in illustration of the law of the subject and the predicate.

The Noun.

8. Sketch the syntax of the noun in relation (1) to the verb, (2) to other nouns, (3) to pronouns, (4) to adjectives.
9. In the passage quoted "191," parse all the nouns.

Chapter XII.

The Adjective.

1. Show the different usage of adjectives in Old and in Modern English.
2. State the rule for the proper use of the comparative and superlative degrees. Show that this is not always observed.

3. Adjectives may be used as nouns and adverbs. Give examples of each case.

4. Write twenty sentences illustrating all the uses of the adjective, quoting from standard authors, if possible.

CHAPTER XIII.

The Pronoun.

1. "Pronouns stand for or imply nouns." Give examples of this rule.

2. Give the peculiar usage of Shakespeare with regard to different cases of the personal pronouns.

3. The objective cases of the personal pronouns often represent the old dative, give modern instances of this.

4. Distinguish between the use of **it** and **there** in quasi-impersonal sentences.

5. With what verbs is **it** always found?

6. Define **relative pronouns.** Distinguish **who, which, and what.**

7. "The omission of the relative." Quote passages to illustrate this English Idiom, and distinguish between the use of it in Old and in Modern English.

8. Illustrate the omission of the antecedent.

9. Explain the use of **that** after other parts of speech.

10. Distinguish the use of **a** and **the.**

11. What is the force of **a** with adjectives of number and quantity?

CHAPTER XIV.

The Verb in General.

1. Distinguish between active and passive verbs, and write ten pairs of sentences, each expressing the same thought actively and passively.

2. Distinguish between the moods, and illustrate by quotations.

3. Write down carefully the rule that regulates the number in which the verb must be used.

Chapter XV.

Moods and Tenses.

1. Particularize the various forces of the subjunctive mood, and illustrate each.

2. Give instances of the use of the indicative with the force of the subjunctive.

3. Commands, entreaties, wishes—show that all these may be expressed by the imperative mood. By what other moods can they be expressed?

Chapter XVI.

The Infinitive and Participles.

1. What is the infinitive? Sketch the history of the changes of its form.

2. When is the infinitive used without **to**? Give examples.

3. State the usage of the infinitive after the verbs, **know**, **let**, **begin**, and **use**.

4. The infinitive with **to** is a noun with something of the force of a verb. Show that this is the fact, and illustrate by quotations.

5. Show that the verbal noun in **ing** is often equivalent to the infinitive with **to**.

6. How does the infinitive in English express a purpose in Old and Modern English.

7. Explain the term "*prolative*," and give examples of the *prolative infinitive* in English.

8. Show the usage of the infinitive with **to**, after **now** and **what**, and to anticipate an objection, state a purpose, and elliptically without **to**.

9. How is the limitation of time expressed by the infinitive in English?

10. Show by quotations that the **participle** is used as an **adjective**, and distinguish it from the verbal and gerundive in **ing**.

11. Explain the "absolute" use of the participle with nouns and pronouns.

12. Explain the passages—That being the case, I shall not

detain you; Queen Elizabeth being to resolve; given that the doubles of equals are equal; regarding the loss of the vessel; saving your presence; for as touching the ministering to the saints.

13. Illustrate, by quotations if you can, the use of the verbal noun in **ing** with a case.

14. How does the past participle acquire (1) an active meaning, (2) a present force?

15. Write twenty sentences illustrative of the use of the participle in English.

Chapter XVII.

The Adverb.

1. Define an adverb. What parts of speech are used as adverbs? Give examples.

2. Compose fifteen sentences as examples of the use of adverbs of *space*, *time*, and *degree*.

3. Illustrate by sentences of your own making, the adverbs of *manner* and *cause*.

4. What are the adverbs of affirmation and negation? Illustrate their use.

5. Give instances of *nouns* used as *adverbs*.

6. Give examples of *adverbs* used as adjectives.

7. Explain—

But oh! the hobby horse is forgot.
'Tis *but* a little time.
None *but* a fool mocks at sin.
Tis nought *but* folly.
He spake, *but* none answered.
But half of our weary task was done.
This kind goeth not out *but* by prayer and fasting.

Chapter XVIII.

The Preposition.

1. What is a preposition? Distinguish the different kinds of prepositions (1) according to meaning, (2) according to their form.

2. Give the original meaning of the preposition **of**, and

show how it connects nouns (1) with nouns, and (2) with adjectives, (3) with verbs. Give examples.

3. Explain—a man of fame; a city of renown; a cake of meal; a prince of shreds and tatters.

4. Distinguish between **from** and **to**; **on, at,** and **in**; **by** and **with**; and give copious illustrations by quotations, if possible.

5. **But, without, over, under, on, after.** Compose sentences illustrative of the use of these prepositions.

6. Give a list of prepositional forms made of an *adverb* and a *preposition.*

7. Why are prepositions in such constant use in English? Illustrate your answer by quotations from other languages.

CHAPTER XIX.

The Conjunction.

1. Give examples of the three kinds of conjunctions, and explain the meaning of each distinctive name.

2. Illustrate the answer to the question above, by sentences composed for the purpose, and by quotations.

3. Is **that** used as a conjunction?

CHAPTER XX.

Interjections.

Explain the use of interjections. Show that they are outside the rules of grammar; and quote passages illustrating their use in joy, sorrow, triumph, defeat, surprise, pain, passion, hope, disappointment.

CHAPTER XXI.

Syntax of the Sentence.

1. What is the meaning of the word "analysis"? Apply this meaning to the separation of the constituent parts of a sentence.

2. Draw out the tables for analysis of simple, enlarged, and complex sentences.

[The student should carefully analyze all the examples given in Appendix C, and also use them as exercises in parsing.]

APPENDIX E.

PROSODY.

Under the term **Prosody** we include everything that relates to poetry, or the rhythmical expression of thought, and we may collect its laws under two heads, **Accent** and **Metre**.

1. Every language is spoken with accent; stress is laid on one syllable more than on another; and at times this stress, or accent, will vary, according as the word is uttered with emotion or not.

All English, and indeed all modern poetry, is written by accent, and not by quantity; and it is not possible to draw a list of names for the various feet used in English verse, as has been done for Greek and Latin poetry where the structure of the verse is formed by quantity, and not principally by accent. It is wrong to say that accent does not have any sway in ancient poetry; no poetry can be written without accent, and it is possible that Latin and Greek verse was read by accent though composed by quantity.

It is necessary to distinguish most carefully between accent and quantity. Vowels are said to be short or long by quantity; but accent does not make a short syllable long, and does not necessarily fall on a long one—all it does is to increase the tone. The accent in English is generally thrown back as far as possible. In poetry there must be rhythm, that is, a musical flow of sound, a melody; and this rhythm will be naturally regulated by the accents of the words of each verse, but, at the same time, the accent must follow the thought, or the due emphasis will be missed.

Poetry is distinguished from prose by the regular measured flow of the words in each line, and in most modern poetry by the recurrence of similar syllables, or syllables of similar

sound, at certain intervals. Lines which terminate with such similar sounds are said to rhyme, but the rhyming lines are not necessarily contiguous.

The following are examples of rhyme—

"My soul is dark—oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs on mine ear."—*Byron.*

"What though no weeping loves thy ashes grace,
Nor polished marble emulate thy face?"—*Pope.*

"Teach us, sprite or bird,
What sweet thoughts are thine,
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine."
Shelley.

2. Besides rhythm poetry must have metre; not only must the words flow, but they must be measured, the language must be regular. In all poetry, then, there must be rhythm and metre; and the metrical effect of poetry is brought about by regular combinations of words in **Feet** and **Verses** or **Lines**. The names of the feet in English are taken from the classical languages; but it must be remembered that this refers in English to *accent* and not to *quantity*. The following are the feet used in English poetry.

The Trochee	(– ⏑)	as flighty.
The Iambus	(⏑ –)	parade.
The Anapæst	(⏑ ⏑ –)	serenade.
The Dactyl	(– ⏑ ⏑)	gloomily.

The metres used in English fall naturally into two classes, in keeping with the above feet—metres in which two-syllabled (disyllabic) feet, and those in which three-syllabled (tri-syllabic) are used.

Disyllabic Metres.

The Trochaic Metre is that in which the prevalent foot is a trochee; but the use of other feet as well as trochees removes monotony, and lends itself to the expression of varied feeling.

1. "Queen' and hun'tress, chaste' and fair',
Now' the sun' is laid' to sleep',
Seat'ed in' thy sil'ver chair',
State' in won'ted man'ner keep',
Hes'perus' entreats' thy light',
God'dess ex'cellent'ly bright'."

Ben Jonson.

2. "Haste' thee, nymph', and bring' with thee'
Jest' and youth'ful jol'lity',
Quips' and cranks' and wan'ton wiles',
Nods' and becks' and wreath'ed smiles',
Such' as hang' on He'be's cheek',
And | love' to live' in dim'ple sleek'."

Milton.

3. "Straight' mine eye' hath caught' new pleas'ures,
Whilst' the land'scape round' it meas'ures."

Milton.

4. "When' the old'est cask' is op'ened;
And' the lar'gest lamp' is lit',
When' the chest'nuts glow' in the em'bers,
And' the kid' turns on' the spit';
When' young' and old' in cir'cle
Around' the fire'brands close';
When' the girls' are weav'ing bas'kets,
And' the lads' are shap'ing bows'."

Macaulay.

Of these examples, 1 and 2 are written in a truncated trochaic metre of four accents, 3 in a full trochaic metre, and 4 in the truncated and the full metre combined in alternate lines. But it is to be noted that in the last line of 2 there is a superfluous syllable at the beginning. This is common in trochaic lines, and is called "a catch." Such lines may

also be scanned as iambic lines. Trochaic measures are monotonous, and must be varied by interchange with each other, or by the use of "the catch," which steadies and deepens the metre with an iambic rhythm. Note also that in the third line of 4 a dactyl is used. A full trochaic measure of three accents is rarely used, but is found more often in combination with a truncated, as in the Ode to a Lark—

"Sound' of ver'nal show'ers
On' the twink'ling grass',
Rain' awak'ened flow'ers,
All' that ev'er was'
Joyous' and clear' and free', thy mu'sic doth' surpass',"
Shelley.

where the last line of the stanza is in iambic metre of six accents. Tennyson's "Locksley Hall" is written in a truncated iambic metre with eight accents.

Iambic Metres are of two, three, four, five, and six accents, and are by far the most usual in English poetry. The iambus is the prevalent foot; but trochees, dactyls, and even, though very seldom, anapaests are permitted; and at the end of the verse an extra syllable is often found, but such addition must not interfere with the accent. All older English poetry was written by accent, without regard to syllables; and even now, when verse is written by syllables, accent cannot be left out of consideration, and often asserts itself to the neglect of syllabic measurement. When a trochee is admitted, it always comes after a pause.

The Iambic Line of Two Accents is found in combination with lines of greater length, as in Alexander's Feast.

"Thus long' ago',
Ere heav'ing bel'lows learn'ed to blow',
While or'gans yet' were mute';
Timo'theus to' his breath'ing flute'
And sound'ing lyre'
Could swell' the soul' to rage', or' kindle soft' de'sire."
Dryden.

Often as the fourth line of a stanza—

"Sweet day', so cool', so calm', so bright',
The brid'al of' the earth' and sky',
The dews' shall weep' thy fall' to-night,'
For thou' must die'."—*G. Herbert.*

The Iambic Line of Three Accents is far more common both with and without being combined with other metres.

Often, as in the following hymn, it is used with alternate rhymes—

"We love' the place', O Lord',
Wherein' thine hon'our dwells',
The joy' of thine' abode'
All o'ther joy' excels'."

But this metre could not be used for a long poem. When employed with metres of a varying number of accents it is very effective.

"Ye flow'ery banks' o' bon'nie Doon',
How can' ye bloom' sae fair',
How can' ye chant', ye lit'tle birds',
And I' sae fu" o' care'!
Thou'lt break' my heart', thou bon'nie bird',
That sings' upon' the bough';
Thou minds' me o" the hap'py days'
When my' fause love' was true'."—*Burns*

"Stone walls' do not' a pris'on make',
Nor ir'on bars' a cage',
Minds in'nocent' and qui'et take'
That for' an her'mitage';
If I' have free'dom in' my love',
And in' my soul' am free',
An'gels alone' that soar' above,
Enjoy' such li'berty'."—*Lovelace.*

Iambic Verse of Four Accents is, as we have seen, used with the metre of three accents, but it is often used in continuous poems for many lines. The greater part of Scott's poems is written in this metre; but it is most striking when

it is varied at irregular intervals by lines of three accents. It is used with great power by Coleridge in his fragment of "Kubla Khan."

"In Xan'adu' did Ku'bla Khan'
A state'ly plea'sure dome' decree',
Where Alph', the sa'cred riv'er, ran'
Thro' cav'erns mea'sureless' to man',
Down to' a sun'less sea'.
So twice' five miles' of fer'tile ground',
With walls' and towers' were gird'led round';
And there' were gar'dens bright' with sin'uous rills,
Where blos'somed ma'ny an in'cense-bear'ing tree;
And here' were for'ests an'cient as' the hills',
Enfold'ing sun'ny spots' of green'ery'."—*Coleridge.*

In the last passage we are introduced to the great metre of narrative poetry, **the Rhyming Iambic of Five Accents,** which, written with continuous rhymes, is the verse of Chaucer, Dryden, Cowper, Pope, and Morris among living poets. This metre is well fitted either for epigram, epitaph, or narrative; but the method of the metre varies according to its subject. Written in couplets, each with a complete sense, and decided rhyme, it is the metre of epigram; but written with less decided rhymes, and with a continuous sense, unfettered by the rhyming couplets, it is the metre of poetic narrative, or of narrative poetry. The following passage illustrates this metre—

"But when' to mis'chief mor'tals lend' their will',
How soon' they find' fit in'struments' of ill'!
Just then' Clari'ssa drew', with tempt'ing grace',
A two'-edged wea'pon from' her shin'ing case':
So lad'ies in' romance' assist' their knight',
Present' the spear', and arm' him for' the fight';
He takes' the gift' with rev'erence, and' extends'
The lit'tle en'gine on' his fin'ger ends';
This just' behind' Belind'a's neck' he' spread',
As o'er' the fra'grant steams' she bends' her head'."
Pope.

"Mark yon' old man'sion frown'ing thro" the trees',
Whose hol'low tur'ret woos' the whist'ling breeze';
That case'ment, arched' with iv'y's brown'est shade',
First' to these eyes' the light' of heav'n' conveyed',
The mould'ering gate'way strews' the grass'-grown court',
Once' the calm scene' of man'y a sim'ple sport';
When na'ture pleased', for life' itself' was new',
And the' heart pro'mised what' the fan'cy drew'."

Rogers.

This Five Accent Metre is often written with the lines rhyming alternately, or at other regular intervals, as in the stanza of Spenser and Byron, by whom it is used for poems of great length, dignity, and variety. It is also the metre of the sonnets of Shakespeare, Milton, and Wordsworth. In the stanza of Spenser this metre is written in nine lines, of which the last is a line of six accents, called an Alexandrine. The effect of the Alexandrine is rather dragging, and serves to mark a pause or rest in the onward march of the poem. The Alexandrines of Spenser "drag their slow length along" more heavily than those of Byron. The following stanzas illustrate the two poets.

"A lovely ladie rode him faire beside,
Upon a lovely asse more white then snow;
Yet she much whiter; but the same did hide
Under a vele, that wimpled was full low;
And over all a blacke stole shee did throw:
As one that inly mourned, so was she sad,
And heavie sate upon her palfrey slow;
Seemed in her heart some hidden care she had;
And by her in a line a milkwhite lambe she lad."—*Spenser.*

"All heaven and earth are still—though not in sleep,
But breathless, as we grow when feeling most,
And silent, as we stand in thought too deep:
All heaven and earth are still. From the high host
Of stars, to the lulled lake and mountain-coast,
All is concentred in a life intense,
Where not a beam, nor air, nor leaf is lost,
But hath a part of being, and a sense
Of that which is of all Creator and defence."—*Byron.*

The **Sonnet** is always written in fourteen lines, arranged in two parts, of eight and six lines each. In the first part the rhymes recur at the same intervals, that is the first, fourth, fifth, and eighth lines rhyme together, and the second, third, sixth, and seventh together. In the second part the rhymes are less regular, and often the last two lines make a rhyming couplet. Though the sonnet must thus be written in two parts it must not express two thoughts, but rather one thought or feeling, under two aspects. The sonnet was written by Shakespeare on a different system of rhymes, but with the same essential division into two parts that carry on a single thought.

"When to the sessions of sweet silent thought
I summon up remembrance of the past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste;
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long-since cancelled woe,
And moan the expense of many a vanished sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoanèd moan
Which I now pay as if not paid before;
But if the while I think on thee, dear friend,
All losses are returned, and sorrows end."—*Shakespeare.*

"Lawrence, of virtuous father virtuous son,
Now that the fields are dank, and ways all mire,
Where shall we sometimes meet, and by the fire
Help waste a sullen day, what may be won
From the hard season gaining? time will run
On smoother, till Favonius reinspire
The frozen earth, and clothe in fresh attire
The lily and the rose, that neither sowed nor spun.
What neat repast shall feast us, light and choice,
Of Attic taste, with wine, whence we may rise
To hear the lute well touched, or artful voice
Warble immortal notes and Tuscan air?
He who of these delights can judge, and spare
To interpose them oft is not unwise."—*Milton.*

"Methought I saw the footsteps of a throne,
Which mists and vapours from mine eyes did shroud—
Nor view of who might sit thereon allowed;
But all the steps and ground about were strewn
With sights the ruefullest that flesh and bone
Ever put on—a miserable crowd,
Sick, hale, old, young, who cried before that cloud,
'Thou art our king, O death! to thee we groan.'
Those steps I clomb; the mists before me give
Smooth ways, and I beheld the face of one
Sleeping alone within a mossy cave,
With her face up to heaven; that seemed to have
Pleasing remembrance of a thought foregone,
A lovely beauty in a summer grave."—*Wordsworth.*

The Iambic with Five Accents has been beautifully written by Tennyson in the metre of "In Memoriam," which suggests the reticent pathetic feeling of the sonnet.

"As sometimes in a dead man's face,
To those that watch it more and more,
A likeness hardly seen before
Comes out—to some one of his race;

"So, dearest, now thy brows are cold,
I see thee what thou art, and know
Thy likeness to the wise below;
Thy kindred with the great of old.

"But there is more than I can see,
And what I see, I leave unsaid,
Nor speak it, knowing death hath made
His darkness beautiful with thee."—*Tennyson.*

The Five Accent Iambic Verse without Rhyme, which is commonly called blank verse or heroic verse, is the metre of dramatic poetry, for it is in rhythm not far removed from the language of impassioned prose; and while it can be made the vehicle of all the utterances of passion and love, fear and hate, it also expresses simply the more ordinary and quiet language of everyday life—it can be not only tragic, but

conversational. The iambus is, of course, here again the prevalent foot; but trochees and three-syllabled feet find their place in it, and the number of syllables is not limited to ten; but an extra syllable is often used, even in modern blank verse. The accents must be five, and the rhythm of the lines must always be disyllabic. The infinite variety of this metre can be learnt only by study of the great poets who have made it the instrument by which to give utterance to the subtlest, deepest, strongest and most passionate emotions of the human heart. The following passages will roughly illustrate its power:—

"I know you all, and will a while uphold
The unyoked humour of your idleness:
Yet herein will I imitate the sun;
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wondered at,
By breaking thro' the foul and ugly mists
Of vapours that did seem to strangle him."

Shakespeare, Henry IV.

"He scarce had said, when the bare earth, till then
Desert and bare, unsightly, unadorned,
Brought forth the tender grass, whose verdure clad
Her universal face with pleasant green,
The herbs of every leaf, that sudden flowered,
Opening their various colours, and made gay
Her bosom smelling sweet; and, these scarce blown,
Forth flourished thick the clustering vine, forth crept
The swelling gourd, up stood the corny reed
Imbatteled in her field, and the humble shrub."

Milton.

"I never looked that he should live so long.
He was a man of that unsleeping spirit,
He seemed to live by miracle: his food
Was glory, which was poison to his mind
And peril to his body. He was one
Of many thousand such that die betimes,

Whose story is a fragment, known to few.
Then comes the man who has the luck to live,
And he's a prodigy."—*Taylor, Philip van Artevelde.*

"We enter—by the Lady of the Place
Cordially greeted.—Graceful was her front;
A lofty stature undepressed by time,
Whose visitation had not wholly spared
The finer lineaments of form and face;
To that complexion brought which prudence trusts in,
And wisdom loves."—*Wordsworth.*

"So saying, from the pavement he half rose,
Slowly with pain, reclining on his arm,
And looking wistfully with wide blue eyes,
As in a picture. Him Sir Bedivere
Remorsefully regarded thro' his tears,
And would have spoken, but he found not words.
Then took with care, and kneeling on one knee,
O'er both his shoulders drew the languid hands,
And rising, bore him thro' the place of tombs."
Tennyson, Idylls.

Trisyllabic Metres.

It is very difficult to lay down any system of rules for these metres, or to distinguish them accurately as anapæstic or dactylic. It is not necessary for every foot to be trisyllabic, but the time of the verse must be triple, and the disyllabic feet used rather trochees than iambi.

The following is anapæstic:—

"'Twas in' the glad sea'son of spring',
Asleep' at the dawn' of the day',
I dream'd' what I can'not but sing',
So plea'sant it seem'd' as I lay'.
I dream'd' that on o'cean afloat',
Far hence' to the west'ward I sail'd',
While the bil'lows high li'fted the boat',
And the fresh' blowing breeze' never fail'd'."
Cowper.

These lines, "The Priest and the Mulberry Tree," seem to be dactylic—

"Did' you hear' of the cu'rate who moun'ted his mare',
And' mer'rily trot'ted along' to the fair'?
Of crea'ture more trac'table none' ever heard',
In the height' of her speed' she would stop' at a word';
But' again' with a word', when the cu'rate said, "Hey',"
She' put' forth her met'tle, and gal'lop'd away'."

J. L. Peacock.

Here the first foot seems to be either a monosyllable or a trochee.

The following lines illustrate the variety and graceful lightness of this metre:—

"Little white' li'ly
Sa't by a stone',
Droop'ing and wait'ing
Till the sun' shone'.
Little white' li'ly,
Sun'shine has fed';
Little white' li'ly
Is | li'fting her head'.

* * *

"Little white' li'ly
Droop'eth with pain',
Wait'ing and wait'ing
For the wet' rain'.
Little white' li'ly
Ho'ldeth her cup';
Rain is fast' fall'ing
And | fill'ing it up'."—*G. Macdonald.*

Here the combination of anapæsts with dactyls, and the catch in the last line of the stanza are to be noted. When Browning tells us "How they brought the Good News to Ghent," he uses a truncated trisyllabic metre, which is chiefly dactylic, steadied every now and then by a monosyllabic foot.

"Not' a word' to each o'ther; we kept' the great pace',
Neck' by neck', stride by stride', never chang'ing our place';
I' turn'd' in my sad'dle, and made' its girths tight',
Then' short'ened each stir'rup, and set' the pique ri'ght,
Re | buck'led the cheek' strap; chained' slac'ker the bit',
Nor' gal'loped less stea'dily Ro'land a whit'.

"At' Aer'schot, up leap'd' of a sud'den the sun',
And' again'st him the cat'tle stood black' every one',
To' | stare' through the mist' at us gal'loping past';
And' I saw' my stout gal'loper, Ro'land, at last',
With' resolute' shoulders', each but'ting away'
The' haze' as some bluff' river head'land its spray'."

Browning.

Many attempts have been made to write English poetry in classical metres; but English does not readily fall in with the rules of either Latin or Greek hexameters, or even of the lyric metres of either language. From that chance-written hexameter

Husbands, | love your | wives, and | be not | bitter a- | gainst them,

to those written by Kingsley and Clough, there is often much melody, much dactylic movement, and a certain kind of easy grace, yet they are not the hexameters of Homer or Virgil. Ordinary English hexameters are made after the following pattern:—

Open | wide on her | lap lay the | well-worn | psalm book of | Ainsworth,
Printed in | Amster | dam, the | words and the | music to- | gether,
Rough-hewn | angular | notes, like | stones in the | wall of a | church-yard,
Darkened and | over | hung by the | running | tone of the | verses."—*Longfellow.*

Rhyme.

In this lies, perhaps, the characteristic beauty of modern poetry, as distinguished from ancient. Lines are said to rhyme when the *sound* of their last syllable, or their last two syllables is the same; but the *letters* which express the sound must *not be identical.* Thus, *resign* must not be made to rhyme with *design*, nor *approve* with *reprove;* but wherever the spelling of the final syllables is not identical, there is rhyme. For instance—

"Thee the voice, the dance *obey*,
Temper'd to thy warbled *lay.*
O'er Idalia's velvet *green*,
The rosy-crowned loves are *seen*,
On Cytherea's *day*,
With antic sports and blue-eyed *pleasures*
Frisking light in frolic *measures.*
Now pursuing, now *retreating*,
Now in circling troops they *meet*,
To brisk notes in cadence *beating*,
Glance their many twinkling *feet.*"—*Gray.*

Double Rhymes, that is, rhymes of two syllables, should be contained in one word, as "pleasure" and "measure," "crowning" and "frowning"; but in humorous or sportive poetry this rule is often broken with effect.

"An hour they sat in council,
At length the mayor broke silence;
'For a guilder I'd my ermine gown sell;
I wish I were a mile hence.'

* * * * *

And nobody could enough admire
The tall man and his quaint attire;
Quoth one, 'It's as if my great grandsire,
Starting up at the trump of doom's tone,
Had walked this way from his painted tomb-stone.'"
Browning.

Alliteration in modern English is the repetition at close intervals of words or syllables that begin with the same letter:—

"The same deep *m*oveless *m*ist that *m*antled all."
Southey.

"Then marked they, dashing *b*road and far,
The *b*roken *b*illows of the war."—*Scott.*

"*F*lodden's *f*atal *f*ield."—*Scott.*

Dryden uses alliteration with simple skill, as in the lines "To the Memory of Mrs. Anne Killegrew,"—

"Thou youngest virgin daughter of the skies,
Made in the last *p*romotion of the blest;
Whose *p*alms, new *p*lucked from *P*aradise,
In *s*preading branches more *s*ublimely *r*ise
*R*ich with immortal grace above the *r*est;

* * * * *

Whatever happy region is thy place,
*C*ease thy *c*elestial *s*ong a little *s*pace."

Alliteration when quite natural, is both charming and effective, but in unskilful hands it soon takes the ridiculous form of Bottom's rant, when, as Pyramus,

"With blade, with bloody blameful blade
He bravely broached his boiling bloody breast."
Shakespeare, Midsummer Night's Dream.

Slurred Syllables are a peculiarity of English pronunciation that must be noted in the reading and making of poetry.

In such words as *wandering, various, beauteous, celestial, presumptuous, memory, evening,* the vowel of the penultimate syllable is so weak in tone that it is often lost altogether, or *slurred* in pronunciation, and thus, according as this vowel is or is not boldly pronounced, such words may be used in trisyllabic or disyllabic poetry.

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